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THE
NEW MUSICAL
AND
Universal Magazine.



Consisting of the most favourite Songs, Airs &c.
as Performed at all Public Places adapted for the
G. FLUTE, VIOLIN, GUITAR, and HARPSICHORD.
also is included 16 Pages of Letter Press, of amusing and
agreeable Subjects.
Calculated for the LADY, GENTLEMAN and
Musician.

London Printed for R. Snagge N.º 29. Peter Noster Row and sold
by all the Booksellers in G. Britain and Ireland.

Catharine Parker March 3 1803



HORNPIPE

1

hr

hr

hr

hr

hr

hr

hr

hr

D. C.

AS T'OTHER DAY

Vivace

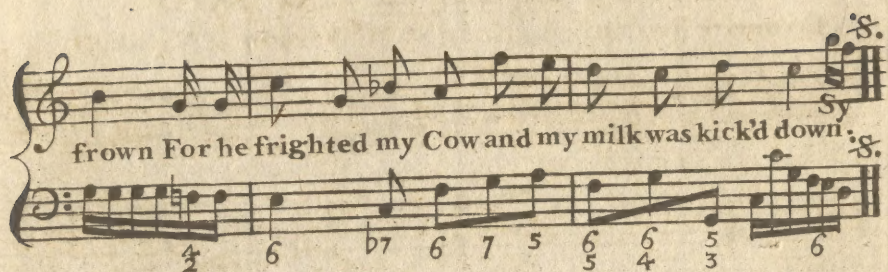
pia *b7* *for* *pia*

As t'other day milking I fat in the Vale, Young

Damon came up to address his soft tale, So sudden I

started and give him a frown, For he frighted my Cow and my

milk was kick'd down So sudden I started and gave him a



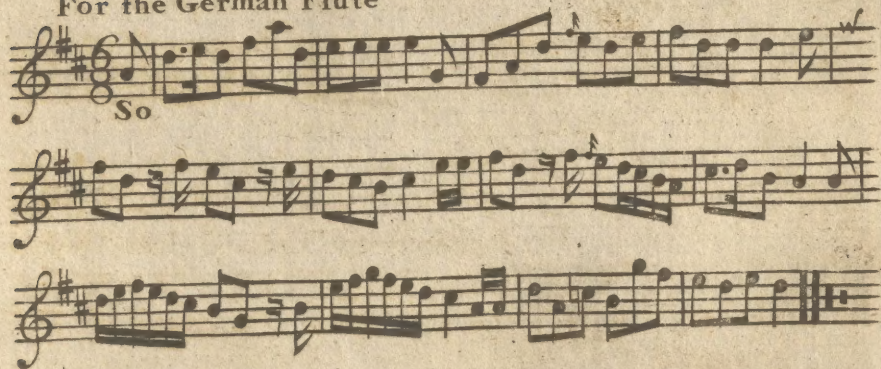
2
 Lord blefs me! fays I what the duce can you mean,
 To come thus upon one unthought of unfeen;
 I ne'er will approve of the love you pretend,
 For as mifchief begins — perhaps mifchief may end.

3
 I little thought now he'd his paffion advance,
 But pretty excuses made up the mifchance,
 He begg'd a kind kifs which I granted I vow,
 And I laid on my felf the whole fault of the Cow.

4
 How many ways love can the bofom invade,
 His art prov'd too ftrong for an Innocent Maid;
 He hinted that Wedlock was what he'd be at,
 But I thought it was beft to fay nothing to that.

5
 I flutter all over when e'er he comes nigh,
 For if he fhould prefs I fhall furely comply,
 I could not be angry I freely will own,
 Tho' he frightened my Cow and my milk was kick'd down.

For the German Flute



WHAT IS THAT TO YOU

A favourite Scotch Song, sung by M^r. Vernon at Vauxhall.

Vivace con Spirito

My Jeanv and I have toil'd The live long
 Summer's Day, Till we were almost spoil'd, At making
 of the Hay.
 Her Kerchy was of Holland clear, Tied

The musical score is written for piano and voice. It consists of ten systems of music. Each system has a treble and bass staff joined by a brace. The key signature is D major (two sharps) and the time signature is 2/4. The tempo/mood is 'Vivace con Spirito'. The lyrics are written below the staves, with some lines spanning across systems. The score ends with a double bar line and a 'w' (coda) symbol.

on her bonny Brow, I whisper'd something in her

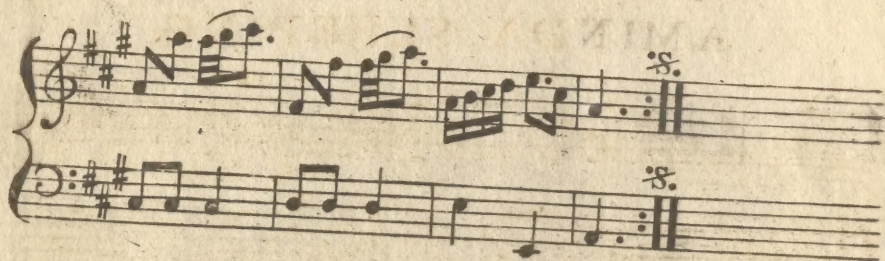
Ear, But what is that to you? Her Kerchy was of Holland

clear Tied on her bonny Brow I whisper'd something

in her Ear, But what is that to you? But what is that to you.

But what is that to you? I whisper'd something in her

Ear, But what is that to you?



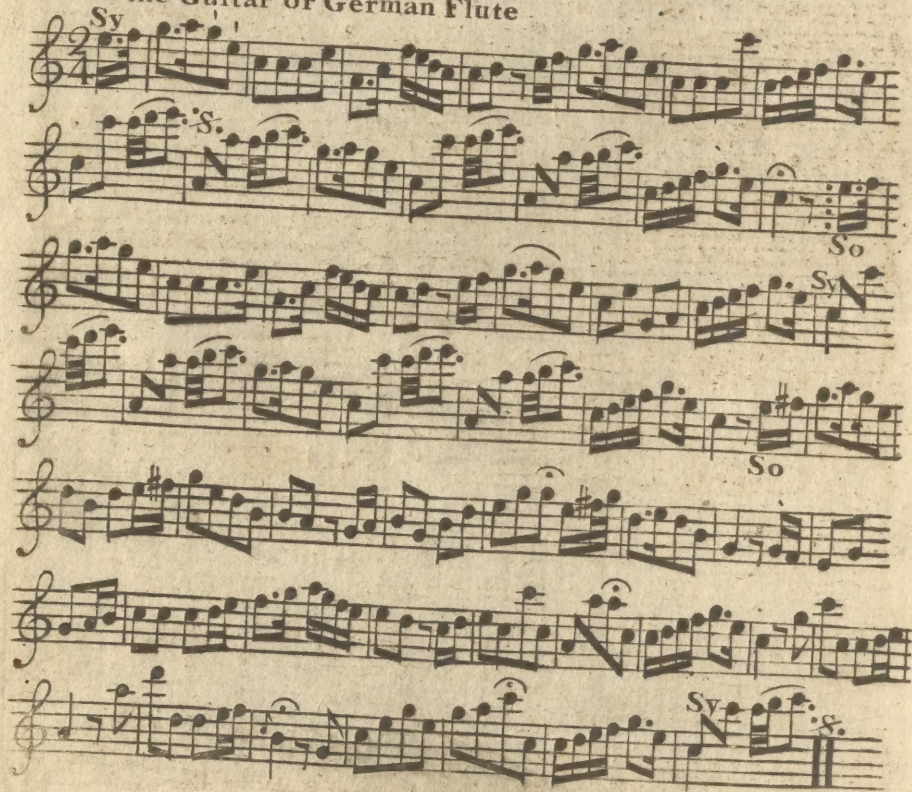
2

Her Stockings were of Kerfygre^{en}
 As tight as ony Silk;
 O, sic a Leg was never seen.
 Her Skin was white as Milk;
 Her Hair was black as ane could wi
 And sweet sweet was her Mou;
 O, Jeany daintily can kifs.
 But what is that to you?

3

The Rose & Lily baith combine
 To make my Jeany fair;
 There is nae Benefon like mine,
 I have amais nae Care;
 But when another Swain, my Fair,
 Shall say you're fair to view,
 Let Jeany whisper in his Ear,
 Pray, what is that to you?

For the Guitar or German Flute



AMINDA SLEEPING

7

Ye Fanning breezes
gently blow, Ye whistling winds for once be still, Ye teeming
heifers cease to lowe, And softly murmur ev'ry rill. Sy

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a gentle, flowing line with many eighth and sixteenth notes. The lyrics are interspersed between the musical staves, with some words like 'Sy' appearing at the end of a phrase. The score concludes with a double bar line and a repeat sign.

2

For in yon secret silent shade,
Where woodbines form a sweet alcove,
Aminda fair asleep is laid,
Ye guardian pow'rs protect my love.

3

Ye Shepherds smoothly tune your reeds,
And let your softest avis be play'd;
Your neighing cease ye wanton steeds,
Left ye disturb the sleeping maid.

AN THEM

On Pfalm the VIII.th for 3 Voices set by M^r Smith.

O Lo - - - rd our Governor how ex - cellent

is thy Na - - - me in all the World how
- rd our Governor how ex - cellent is thy Na - -

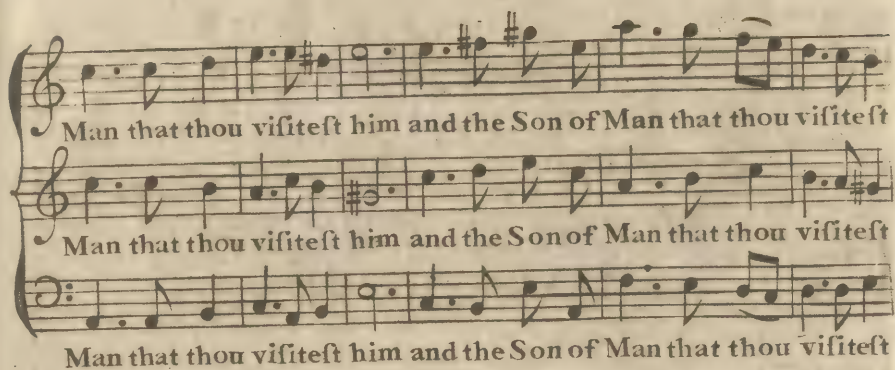
O Lo - - - rd our Governor how

ex - cellent is thy Name in all the World what is Man
- - me in all the World in all the World what is Man

ex - cellent is thy Name in all the World what is Man

what is Man that thou art mindful of him and the Son of
what is Man that thou art mindful of him and the Son of

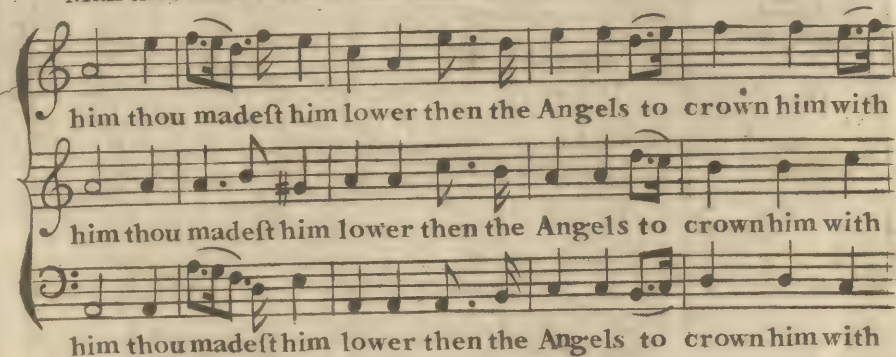
what is Man that thou art mindful of him and the Son of



Man that thou vifiteft him and the Son of Man that thou vifiteft

Man that thou vifiteft him and the Son of Man that thou vifiteft

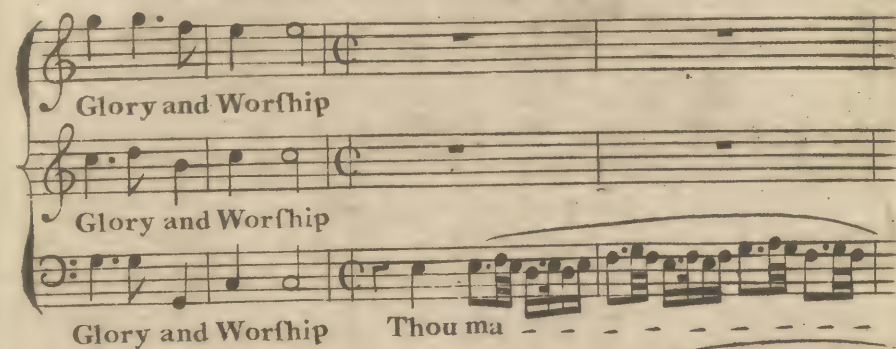
Man that thou vifiteft him and the Son of Man that thou vifiteft



him thou madeft him lower then the Angels to crown him with

him thou madeft him lower then the Angels to crown him with

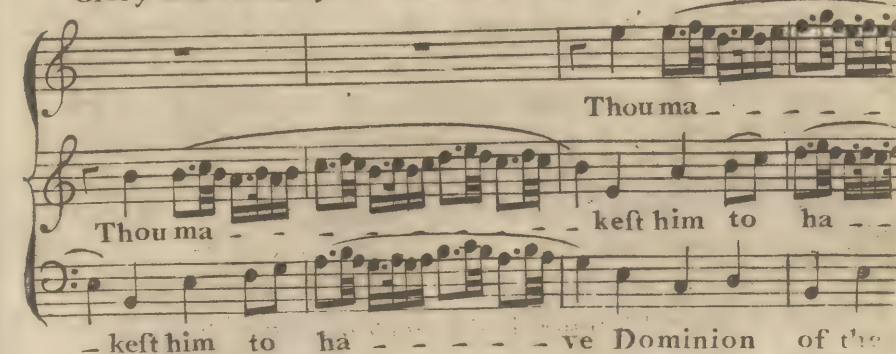
him thou madeft him lower then the Angels to crown him with



Glory and Worfhip

Glory and Worfhip

Glory and Worfhip Thou ma - - - - -



Thou ma - - - - -

Thou ma - - - - - keft him to ha - - - - -

- keft him to ha - - - - - ve Dominion of the

kept him to ha - - - - - ve Dominion of the
 - - - - - ve Dominion of the Works of thy Hands of the
 Works of thy Handsto ha - - - - - ve Dominion of the
 Works of thy Hands Dominion of the Works of thy Hands
 Works of thy Hands Dominion of the Works of thy Hands
 Works of thy Hands Dominion of the Works of thy Hands
 and thou hast put all things in subjection under his
 and thou hast put all things in subjection un - der his
 & thou hast put all things in subjection under his
 Feet hast put all things in subjection under his Feet O
 Feet hast put all things in subjection under his Feet
 Feet hast put all things in subjection under his Feet

Lo - - - rd our Governor how ex - cellent is thy

O Lo - - - rd our

Na - - - me in all the World how excellent

Governor how ex - cellent is thy Na - - - me in

O Lo - - - rd our Governor how excellent

faster

is thy Name in all the World

all the World in all the World Glo - - - ry be to the

Glo - - - ry be to the Father and

- - - ry be to the Father and to the Son and to the

Father and to the Son and to the Ho - ly Gho - - -

to the Son and to the Holy Ghost As it was in the be -

Holy Ghost and to the Holy Ghost As it was in the be -

- - - ft and to the Holy Ghost As it was in the be -

ginning is now and e - - - ver shall be ever shall

ginning is now and e - - - ver shall be shall

ginning is now and e - - - ver shall

be world without End without End A - men.

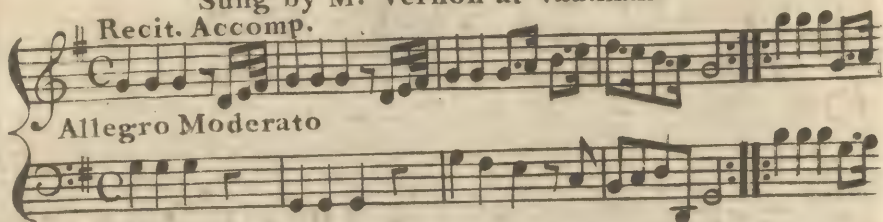
be world without End without End A - men.

be world without End without End A - men.

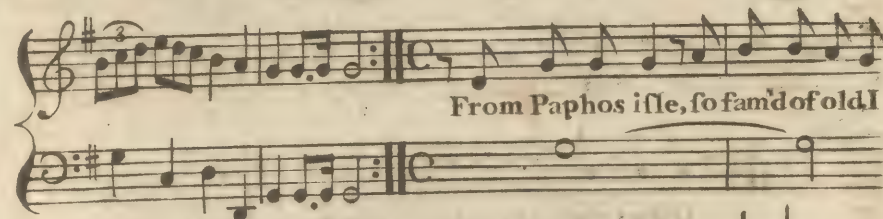
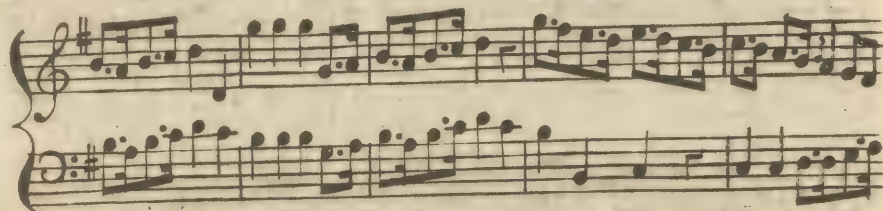
CUPID'S RECRUITING SERJEANT 13

Sung by M^r Vernon at Vauxhall.

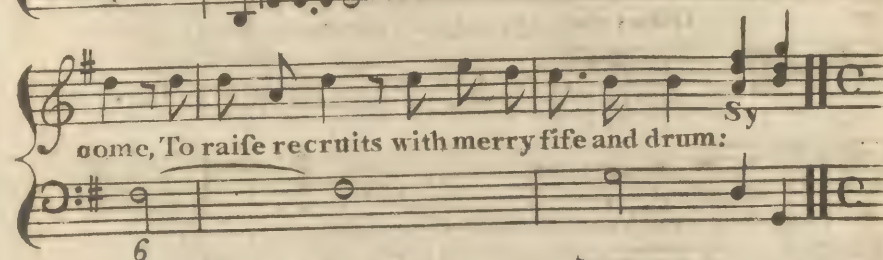
Recit. Accomp.



Allegro Moderato

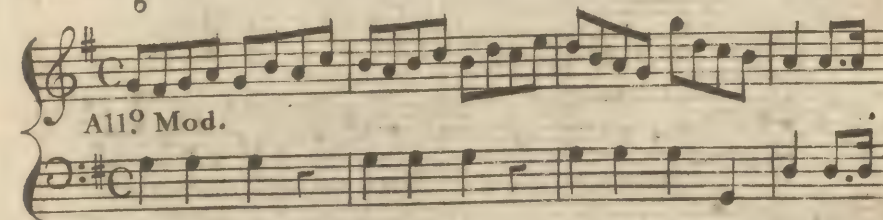


From Paphos isle, so fam'd of old, I

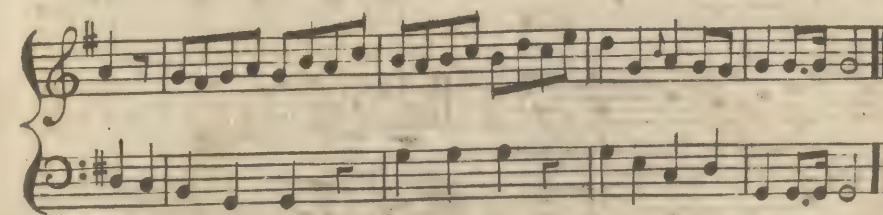


come, To raise recruits with merry life and drum:

6



All^o Mod.



The Queen of Beauty hereby me invites, Each Nymph and

Swain to taste of fweet delights. *Sy* *Allegro*

O-bey the call, and seek the happy land, Where

Captain Cupid bears the sole command. *Sy*

Moderato
Ye Nymphs and ye Swains who are youthful & gay, attend to the

call, and be blest while you may. *Sy*

Lads: lasses hither come, To y^e found of y^e drum; I have treasures in
store w^h you never have seen: Then haste, let us rove To the island of
love, where Cupid is Captain, & Venus y^e Queen.

2

Each Nymph of sixteen, who would fain be a wife,
Shall soon have a partner to blefs her for life;

Then lasses hither come,
To the found of the drum,

I have sweethearts in store, such as never were seen;
Haste, haste, let us rove,

To the island of love,

Where Cupid is Captain and Venus the Queen.

3

Would a Swain but be blest with a Nymph to his mind,
Let him enter my list, and his wish he shall find:

I can blefs him for life,

With a kind loving wife,

More beautiful far than was Nymph ever seen;

Then haste, let us rove,

To the island of love,

Where Cupid is Captain and Venus the Queen.

4

In Paphos we know of no discord nor strife,
Each Nymph and each Swain may be happy for life;

In transport and joy,

We each moment employ,

And taste such delights as were never yet seen;

Then haste let us rove,

To the island of love,

Where Cupid is Captain and Venus the Queen.

THE RUSTIC BOY

The Words by I. H. Set by R. T.

Andante

The musical score is written for voice and piano. It consists of eight systems of staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). There are also dynamic markings like 'hr' (hairpins) and 'f' (forte). The lyrics are written below the staves, with some words appearing above the notes for emphasis.

Beneath a shade by wandle stream, When
 May perfum'd the ground Young Colin lay while with his
 Sy theme, Fond Eccho bubbled round:
 So sweet his soft complaint he sung, of

Daphne fair and coy; The listning birds in silence
hung, To hear the Rustic Boy, the Rustic Boy, the
Rustic Boy, the listning birds in silence hung to
hear the Rustic Boy.

Transpos'd page 19.

2
O Daphne, lovely Maid! he cry'd,
For thee, I hopeless pine;
Thou fairest flow'r of wandle side,
In whom all sweets combine.
For thee, I seek the lonely shade;
Thy name my song employ; aid
Which thou with scorn hath still rep
Deaf to thy Rustic Boy.

3
O can that form (ye Shepherds say,
Contain a heat that's cold?
Not Phoebus shoots a brighter ray
When Summer blooms unfold:
Yet with despair my blood the chill
Her frowns my hopes destroy
No pity for my plaints she feels;
Nor heeds her Rustic Boy.

4
Alas! from yonder city vain
A fluttering Youth appears;
His mimic woes, and fancied pain
Deluded Daphne's Ears!
Ah! turn thee, from his artful tale;
Avoid the tinsell toy;
Nor e'er despise the humble vale,
And me, thy Rustic Poy.

GUARDIAN ANGELS

Sung by Mr Mahon, at Dublin, and by Miss Catley, in the Golden Pippin.

Andante

Gaurdian Angels now protect me, fend ha fend the
youth I love, Deign O Cupid to direct me;
Lead me thro the myrtle Grove: Bear my sighs soft
floating Air, say I Love him to de-spair;
tell him 'tis for him I grieve, for him alone I
wish to live.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are written below the vocal line. The score ends with a double bar line and repeat dots.

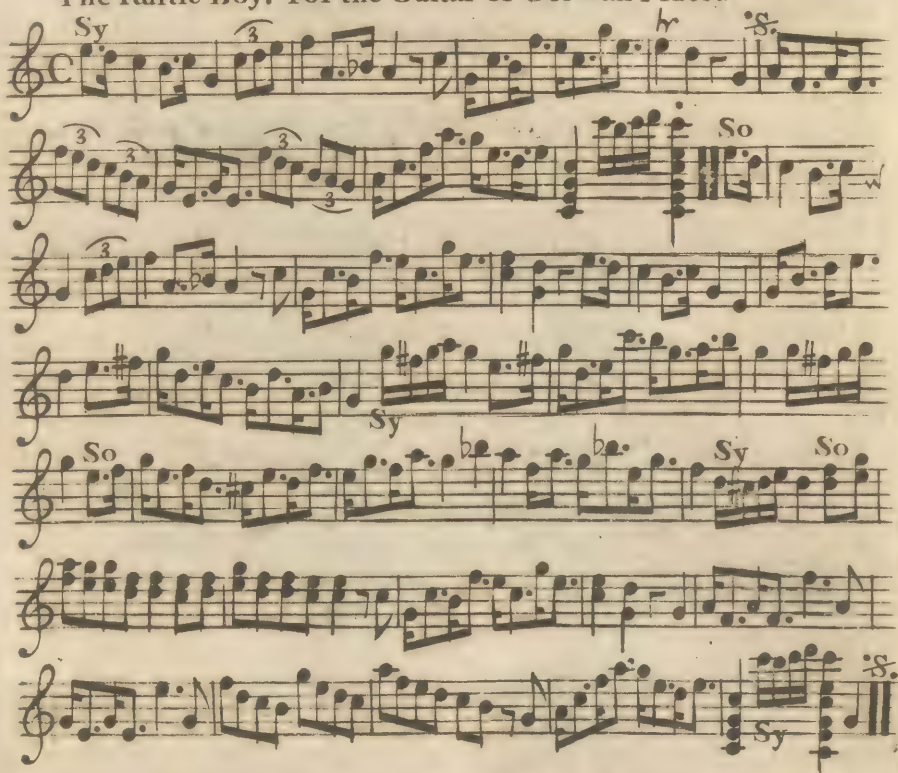
2

Mid secluded dells I'll wander,
 Silent as the shades of night,
 Near some bubbling rills meander
 Where he erst has blest my sight
 There to weep the night away
 There to waste in sighs the day,
 Think fond youth what vows you swore,
 And must I never see the more.

3

Then recluse shall be my dwelling
 Deep in some sequester'd vale,
 There with mournful cadence swelling
 Oft repeat my lovesick tale,
 And the lark and Philomel,
 Oft shall hear a virgin tell,
 What's the pain to bid adieu,
 To joy, to happiness, and you.

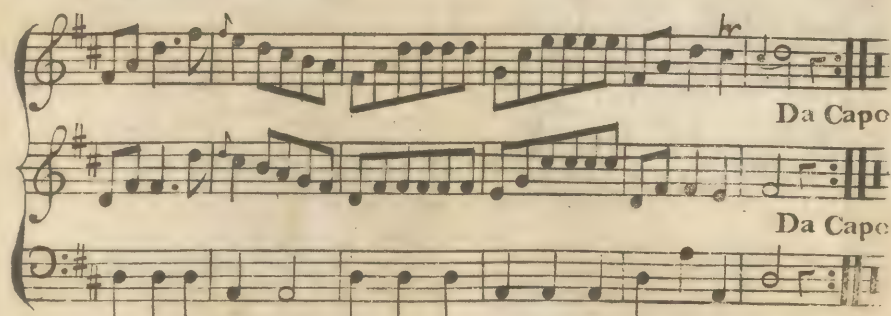
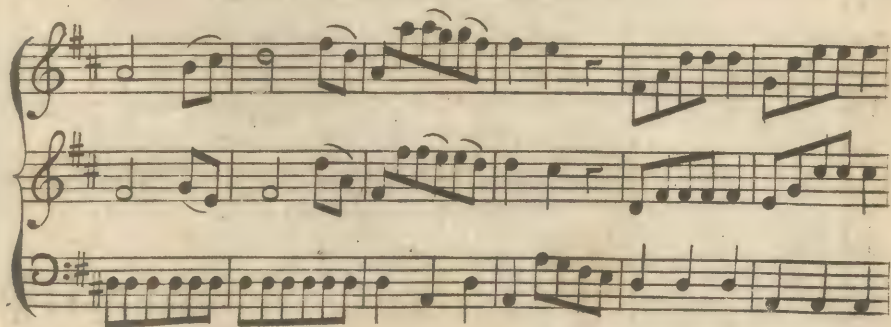
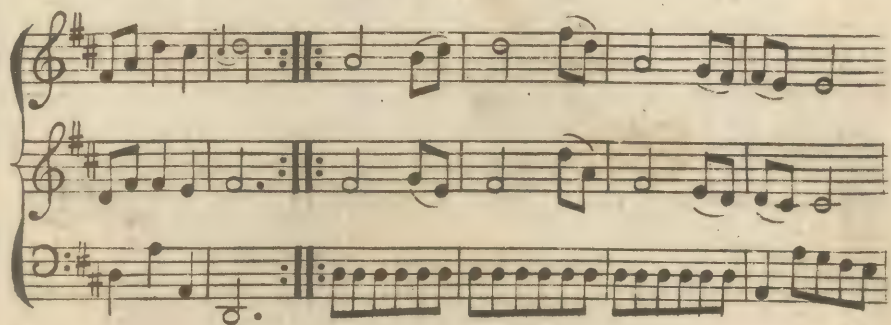
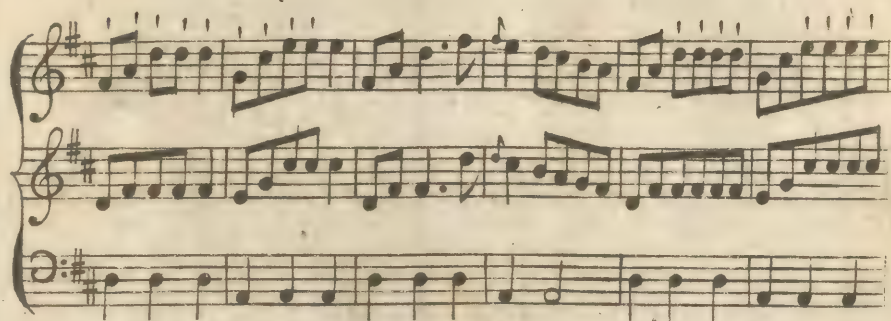
The Rustic Boy. For the Guitar or German Flute.



A Favourite MINUET by Sig.^r Martini

As Perform'd by his Majesty's Guards & at all Publick Assemblies

This image shows a handwritten musical score for a Minuet by Sig. Martini. The score is written on three systems of three staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first system consists of three staves. The second system also consists of three staves. The third system consists of three staves. The score is written in a clear, legible hand.



The Old HIGHLAND LADDIE with Varations
For the Harpfichord and within compass of the Ger: Flute

The musical score is written for a harpichord and German flute, featuring a key signature of one sharp (F#) and a common time signature (C). The piece is divided into several systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The first system is the main melody, followed by a variation section labeled 'Var. 1'. The score concludes with a final system of music. The notation is characteristic of 18th-century musical manuscripts, with a focus on melodic lines and harmonic accompaniment. The piece is titled 'The Old HIGHLAND LADDIE with Varations' and is intended for performance on a harpichord or German flute.

Var.2

Var.3

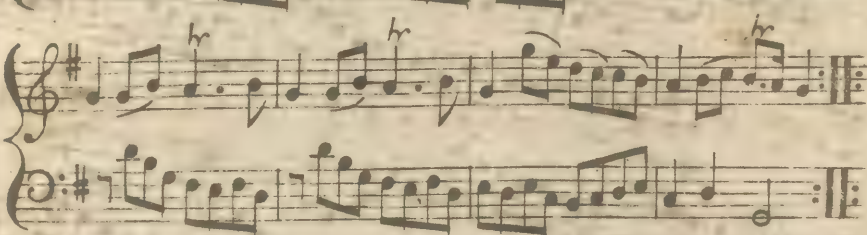
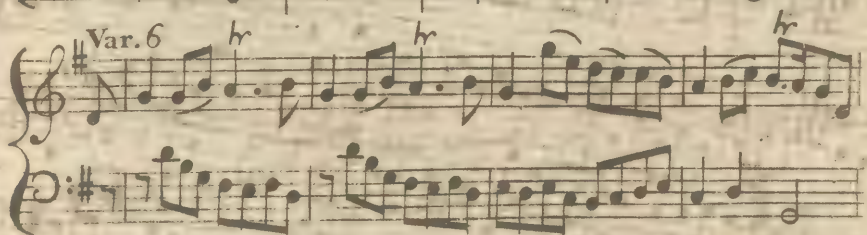
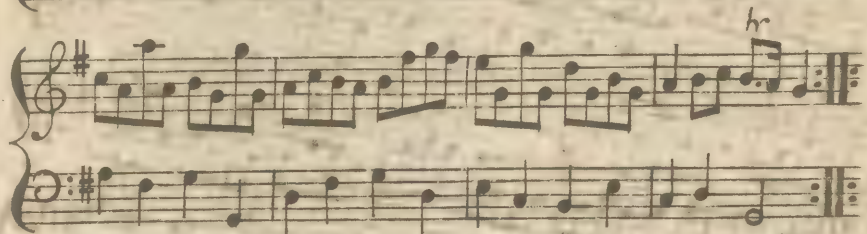
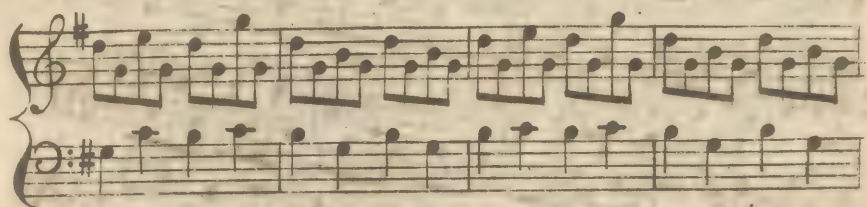
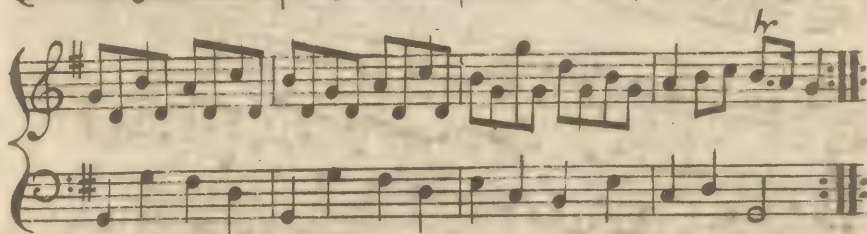
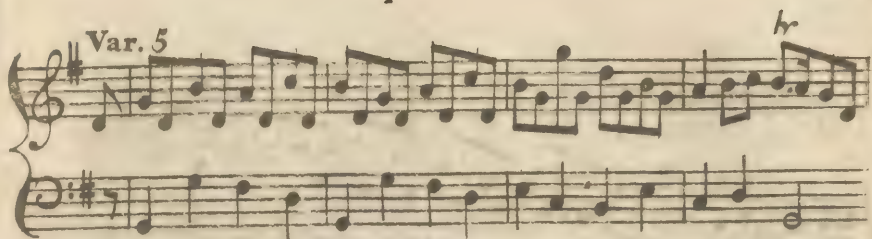
Voltè

Detailed description: The page contains two musical variations, Var.2 and Var.3, each consisting of two systems of treble and bass staves. The key signature is one sharp (F#). Var.2 features a melody in the treble staff with grace notes (hr) and triplets (3) in the first system, and a more complex rhythmic pattern in the second system. The bass staff provides a steady accompaniment. Var.3 continues the melodic theme in the treble staff with grace notes and triplets, while the bass staff maintains a consistent rhythmic pattern. The piece concludes with a 'Voltè' marking.

Handwritten musical score on page 24, featuring ten systems of treble and bass staves. The music is written in G major (one sharp) and 4/4 time. The notation includes various note values, rests, and ornaments (marked 'hr'). The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody with more complex figures. The third system introduces a variation marked 'Var. 4'. The fourth system shows a more intricate melodic development. The fifth system continues the variation. The sixth system shows a return to a simpler melodic line. The seventh system continues the variation. The eighth system shows a more complex melodic figure. The ninth system continues the variation. The tenth system shows a final melodic phrase. The score is written in a clear, legible hand.

Continued

Var. 5



Handwritten musical score on page 26, featuring ten systems of two staves each. The music is in G major (one sharp) and 2/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *hr* and *w*. A section labeled *Var. 7* is indicated in the third system. The score is written in a cursive, handwritten style.

Var. 8

Var. 8

The musical score is written for a single melodic instrument, likely a violin or flute, in G major (one sharp). It consists of eight measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by rapid sixteenth-note passages, often grouped in triplets and marked with slurs. Dynamic markings such as 'hr' (likely 'forzando' or 'marcato') are present. The score concludes with a double bar line and repeat dots. The page number '14' is visible in the bottom right corner.

Var. 9

Handwritten musical score for Variation 9 and Variation 10. The score is written on ten systems of staves, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 7/8. Variation 9 is marked with 'hr' (harmonic) above several notes. Variation 10 is marked with 'Var 10' above the first staff of the second system. The notation includes various note values, rests, and repeat signs.

Handwritten musical score on page 29, featuring eight systems of treble and bass staves in G major. The notation includes various musical symbols such as notes, rests, repeat signs, and dynamic markings like 'hr' and 'w'. A section labeled 'Var. 11' is indicated in the third system.

AWAY LET NOUGHT

For the Musical Magazine.

Andante

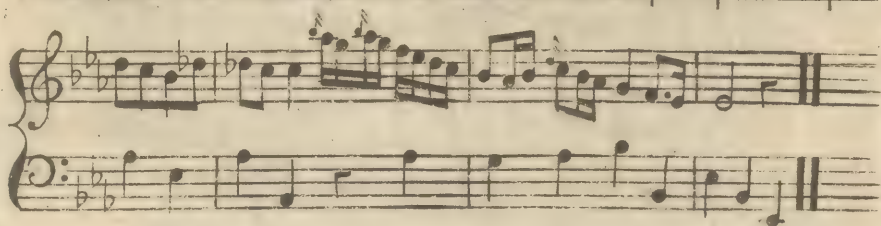
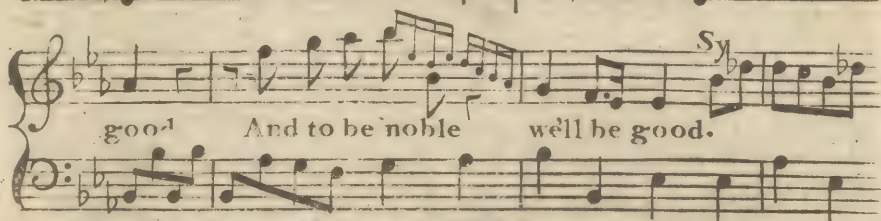
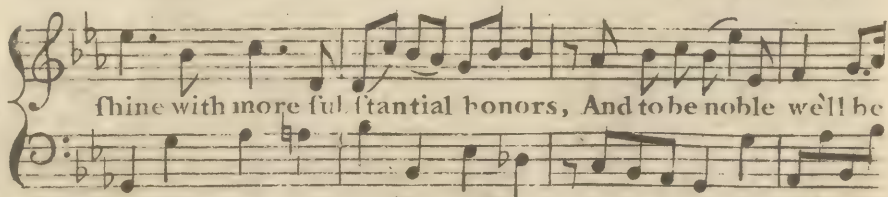
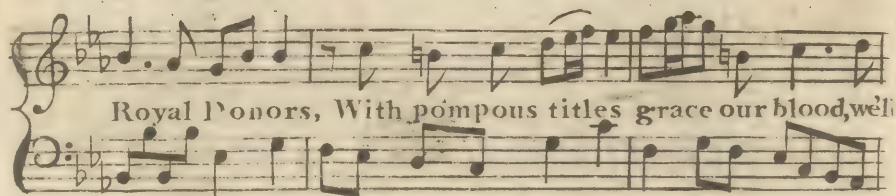
A-way let nought to Love displeasing, My Wine-

freda move thy fear, Let nought allay the Heav'nly

Blessing, Nor squeamish pride nor gloomy care nor

squeamish pride nor gloomy care; What tho no grants of

The musical score is written for piano in a key of two flats (B-flat and E-flat) and common time (C). It consists of eight systems of two staves each. The tempo is marked 'Andante'. The melody is primarily in the treble clef, with a more active line than the bass. The lyrics are written below the staves, with some words like 'freda' and 'squeamish' appearing to be misread or misspelled in the original print. The piece concludes with a final cadence in the bass staff of the last system.



2

What tho from fortunes lavish bounty,
No mighty treasure we possess,
We'll find within our pittance plenty,
And be content without excess;
Still shall each returning season
Sufficient for our wishes give
For we will live a life of reason,
And that's the only life to live.

3

Our name while virtue thus we tender,
Shall sweetly sound where e'er its spoke,
And all the great ones much shall wonder,
How they admire such little folk:
And when with envy time transported,
Shall think to rob us of our joys,
You'll in your Girls again be courted,
And I go wooing with my Boys.

For the German Flute

A musical score for a German Flute piece. It consists of seven staves of music in G major (one sharp) and common time (C). The melody is written on a single treble clef staff. The lyrics 'Sy' and 'So' are placed below the first and second staves respectively. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

The Charles Street Baulk. A Country Dance.

A musical score for a country dance. It consists of four staves of music in G major (one sharp) and 2/4 time. The first two staves are for the treble clef, and the last two are for the bass clef. The music is a simple, rhythmic melody with many eighth notes and rests, typical of a dance tune.

First Woman set to the first Man and turn ♩ The second
 Woman set to the first Man and turn ♩ Foot it three and
 three ♩ Then three and three side ways ♩

ANTHEM for three Voices

Set by M^r Rayner Taylor for the Musical Magazine.

Moderato

Try me Try me O God and seek the ground of my

Try me Try me O God and seek the ground of my

Try me Try me O God and seek the ground of my

heart prove me prove me and examine my thoughts

heart prove me prove me and examine my thoughts

heart prove me prove me and examine my thoughts

Try me Try me O God and seek the ground of my

Try me Try me O God and seek the ground of my

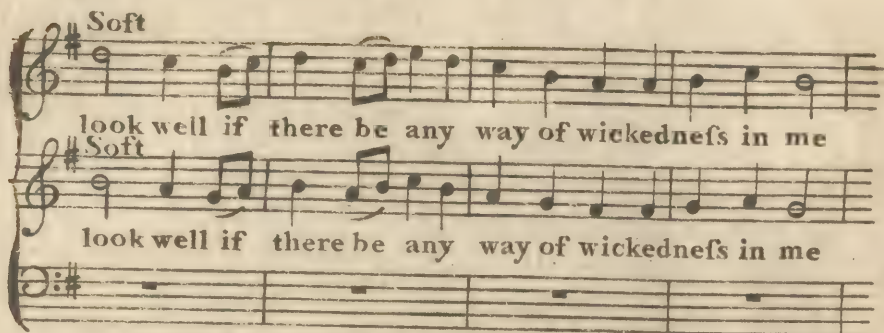
Try me Try me O God and seek the ground of my

heart prove me prove me and examine my thoughts.

heart prove me prove me and examine my thoughts.

heart prove me prove me and examine my thoughts.

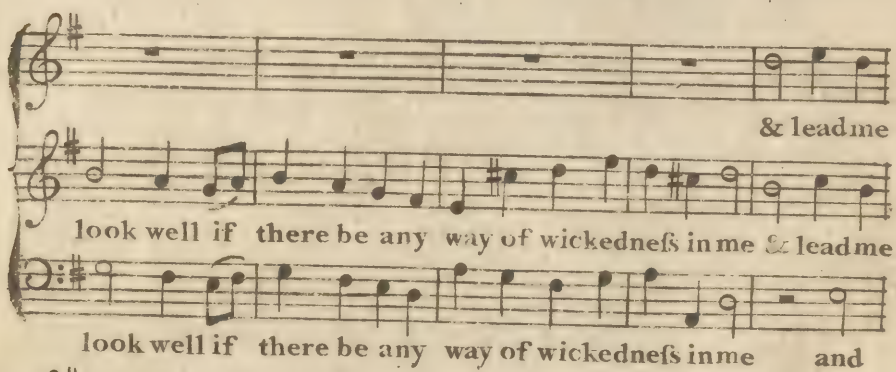
Soft



look well if there be any way of wickedness in me

Soft

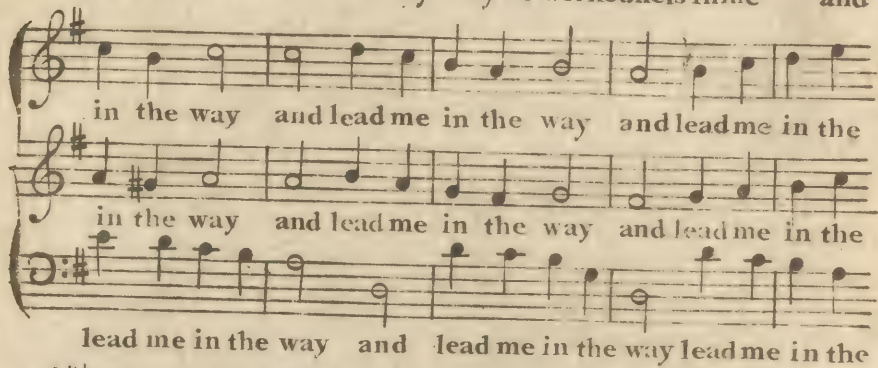
look well if there be any way of wickedness in me



& lead me

look well if there be any way of wickedness in me & lead me

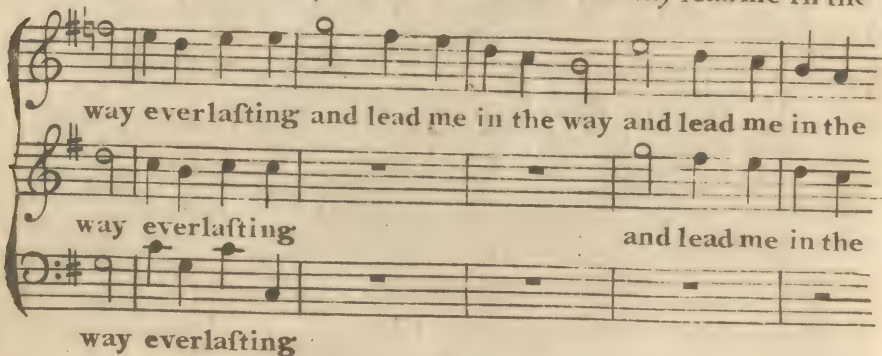
look well if there be any way of wickedness in me and



in the way and lead me in the way and lead me in the

in the way and lead me in the way and lead me in the

lead me in the way and lead me in the way lead me in the



way everlasting and lead me in the way and lead me in the

way everlasting and lead me in the

way everlasting

way e - -verlasting and lead me

way e - -verlasting

e - -verlasting and lead me in the way and lead me

Loud

in the way e - -verlasting. look well if there be any

e - -ver lasting. look well if there be any

in the way e - -verlasting. look well if there be any

way of wickedness in me and lead me in the way e - -ver-

way of wickedness in me and lead me in the way e - -ver-

way of wickedness in me and lead me in the way e - -ver-

Slower

lasting e - -ver -laf - - - ting.

lasting e - -ver -laf - - - ting.

lasting e - -ver -laf - - - ting. Volti

A little faster

This musical score is for a piece titled "A little faster". It is written for a vocal part and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is organized into four systems, each with three staves. The vocal part is on the top staff of each system, and the piano part is on the two staves below it. The lyrics "Amen" are written below the vocal staff, often with a dashed line indicating a long note or a breath. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The tempo instruction "A little faster" is written above the first system.

A - - - men A - - - men A - - -

men A - men A - men A -

men A - men A - men A - - - men

men A - men A - men A - - -

- - - men A - - - men A -

- - - men A - - - men A -

men A -

men A

men A

men A

men A men A

men A men A

men A men A

men A men A

men A men A

men.

men.

men.

CONSTANCY

Sung by M^r Vernon, at Vauxhall, the Words by H. K. Set by B. G.
For the Musical Magazine

All^o Mod^o

Let

Rovers who boast of their freedom and ease, Still

scorn the soft fetters which Wedlock decrees, Let them

sing of their pleasure they're only in jest, For the

Man thats inconstant can never be blest. For the Man thats in

- constant can never be blest.

2

From fair one to fair one incautiam they roam,
Still wretched abroad and as wretched at home,
Yet they laugh at the married and loudly protest,
Variety only can make a Man blest.

3

But what are the joys and the transports they get
While they jaunt it about from Coquet to Coquet,
Their bosoms enjoy no trur relish of rest,
For the Man that's inconstant can never be blest.

4

In pleasure's gay circle tho' swiftly they pass,
From the Lals to the bottle from bottle to Lals;
Their joy is all hurry confusion at best,
For the Man that's inconstant can never be blest.

5

Fair peace and delight with contentment's gay train,
Are the links that bind lovers in Hymens fond Chain;
Remorse ne'er imbitters the joys of the Bress,
For the constant in Love are all constantly blest.

6

If mortals e'er emulate raptures above,
Tis then only then when they're constant in Love,
For Virtue alone gives enjoyment a rest,
And he that is constant will always be blest.

For the German Flute

A single-staff musical score in G major (one sharp) and 3/4 time. The piece consists of six lines of music. The first line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a 'Sy' (Syllable) marking above the first measure and a 'hr' (half rest) marking above the eighth measure. The second line continues the melody with several 'hr' markings. The third line features a 'So' (Syllable) marking above the fifth measure. The fourth line has a 'hr' marking above the second measure. The fifth line has 'hr' markings above the eighth and ninth measures. The sixth line ends with a double bar line and repeat dots. The piece concludes with a final double bar line and repeat dots.

Capt Collins's Minuet

A two-staff musical score in G major (one sharp) and 3/4 time. The piece consists of six lines of music, with the first three lines forming the first system and the last three lines forming the second system. The first line of the first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a '3' (triple) marking above the eighth measure and a 'hr' (half rest) marking above the ninth measure. The second line of the first system continues the melody with a '3' marking above the eighth measure. The third line of the first system has a '3' marking above the eighth measure. The fourth line of the first system has a '3' marking above the eighth measure. The fifth line of the first system has a '3' marking above the eighth measure. The sixth line of the first system ends with a double bar line and repeat dots. The piece concludes with a final double bar line and repeat dots.

PERCIVALL BEAUMONT'S MINUET

41

For the Musical Magazine

Con Brio

Minor

Espressivo

Da Capo

The musical score is written for piano and bass. It begins in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Con Brio'. The score consists of eight systems of two staves each. The first system includes a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody with some trills. The third system introduces a key change to one flat (F) and a time signature change to 3/8, with the tempo marked 'Espressivo'. The fourth system continues in 3/8 time. The fifth system returns to 3/4 time. The sixth system continues the melody. The seventh system includes a key change to two flats (Bb and Eb). The eighth system concludes the piece with a 'Da Capo' instruction, indicating a repeat of the beginning.

THE REAPERS

A Harvest Song, The Words by M^r Williamfon, Set by M^r Dale.

Recit: For the Musical Magazine

The founding Voice of Chanticleer Bids welcome to the

5 6 6 4 5

Day The Lads and Lasses all appear Their scythes & hooks

5 6 6 6 4 3

display While the glad Farmer hails their early

5 6 6 5 6 5

tail And meets his band of Reapers with a smile.

5 6 6 6 6 6

AIR
Unpoco Vivace The

Storm which overcast, Is blown o-ver at last, The

6 6 5 6 6 6

Sy
Sky is unclouded serene; The Sky is unclouded serene;
Booming Ceres de
mands Now the help of our hands O-hey then the life giving
Queen. O - hey then the life giving Queen.

2
While the dew drops adorn,
Each Shrub and each Thorn,
And the Larks springs aloud on the wing:
Tis good for your health,
That choicest of wealth,
To reap and be merry and sing.

3
Then chearful pursue,
The task now in view,
Each Youth and each fresh looking Maid:
And when Sol more intense,
Does his fewour dispense,
Then seek the cool breeze in the shade.

CHELMERS BANKS

The Words by I.H. Set by R.T. For the Musical Magazine

Largo Andante

From Chelmers Banks why flies my

Swain? Where can the wanton rove? In vain I sigh, I

call in vain He's deaf to me and Love He's deaf to

me and Love, O

haughty Thames! to thee he flies, Nor heeds my tender

plea; A-las! his fickle heart denies, The Chelmers

Banks, and me: A-las! his fickle heart denies, The

Chelmer's Banks, and me.

2
How happy once was I to stray
Along the Meadow fair,
For all was chearful, all was gay
When my dear Youth was there:
His vows y^e silver stream hath heard
Those vows he made so free!
False, false hath all his vows appear'd
To Chelmer's Banks and me.

3
Yet still to thee, this heart is true;
Though thine ungrateful prove
And constancy shall ever shew,
Though unreturn'd by Love;
The Chelmer's stream w^h gentle sound
Thus murmurs to the sea;
Unchang'd by time, shall still be found
The faithful stream and me;

COME SING

Sung by M^{rs} Baddeley, in the Maid of the Oaks.

Andantino

8.

Come sing round my favourite Tree, Ye songsters that

visit the Grove 'Twas the haunt of my Shepherd and me,

And the Bark is a Record of Love, Sing round my favourite

Tree, Come ye Songsters that visit the Grove 'Twas the

haunt of my Shepherd and me, 'Twas the haunt of my

Shepherd and me, And the Bark is a Record of Love, And the

Sy

Bark is a Record of Love.

Re-clin'd on the turf by my side, He

tenderly pleaded his Cause, I only with Blushes Re

-plied I only with Blushes Re-plied And the

Nightingale fill'd up the pause the Nightingale

fill'd up the pause. Come sing Da Capo

THE THATCH'D HOUSE

RONDEAU Set by M.^r Ambrose Pitman, For the Musical Mag.^e

Maeftoso

Unif:

Watry Vapours weep no

Unif: S. Unif:

more, Ceafe ye winds ah! ceafe to roar, Gloomy fkies no

longer frown, Nor my flow'ry borders drown, Nor my flow'ry

5 6 Unif:

borders drown. Oft the graces here wou'd ftay, But ye

4 5 3 6

frighted them away, Sophy loves my ftaw thatch'd Cot,

Unif:

But you drive her from the spot, from the spot, from the spot, w

But you drive her from the spot. Clio oft would spend an hour, D.C.

In my sweet sequester'd bow'r, But they now desert their places, 6 5 6

Sophy, Clio and the graces Sophy, Clio and the graces. D.C. Unif:

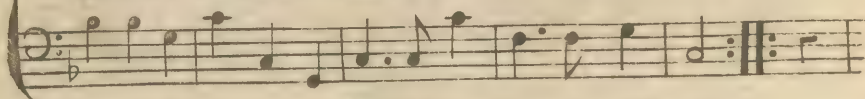
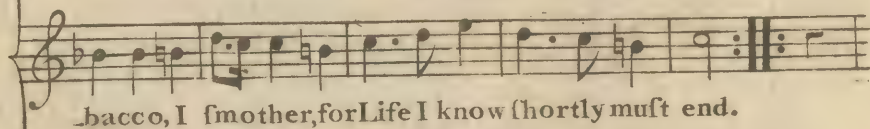
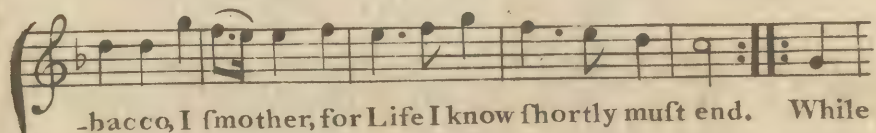
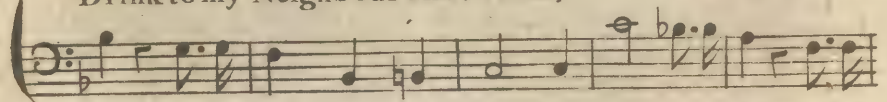
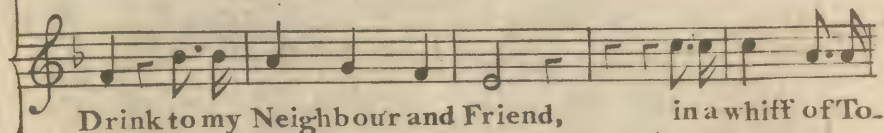
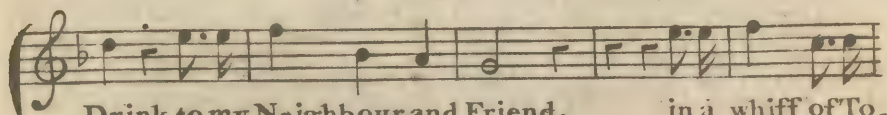
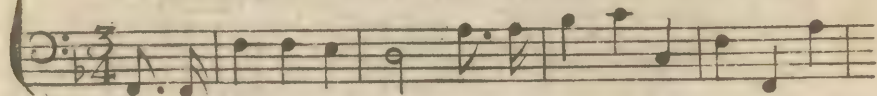
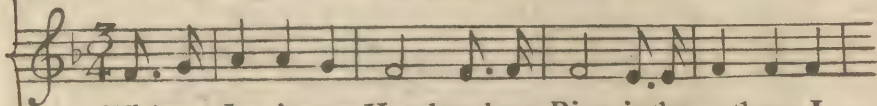
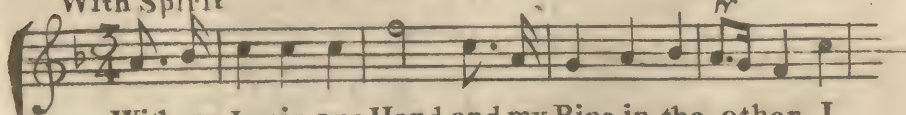
For the German Flute

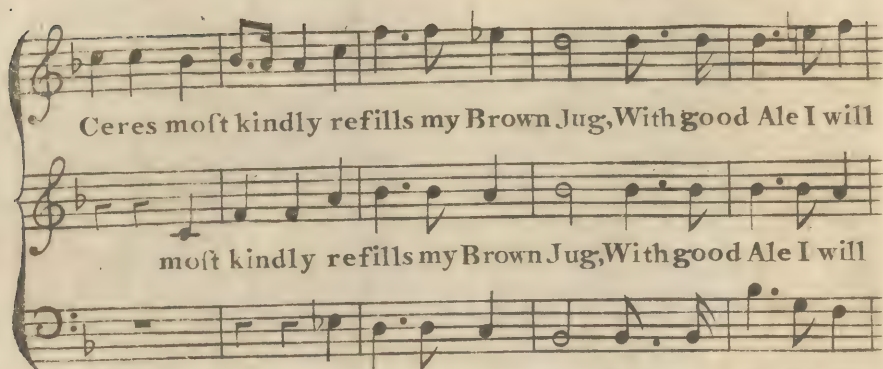
D.C.

THE HAPPY FELLOW

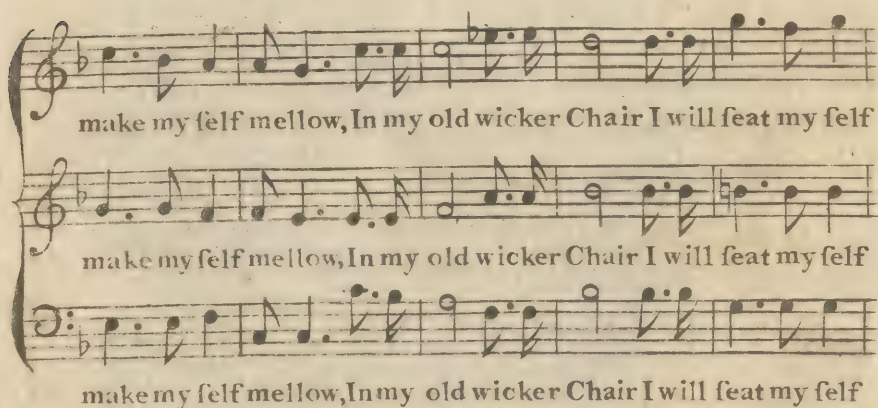
A GLEE Set, by M^r Thomas Smart.

With Spirit

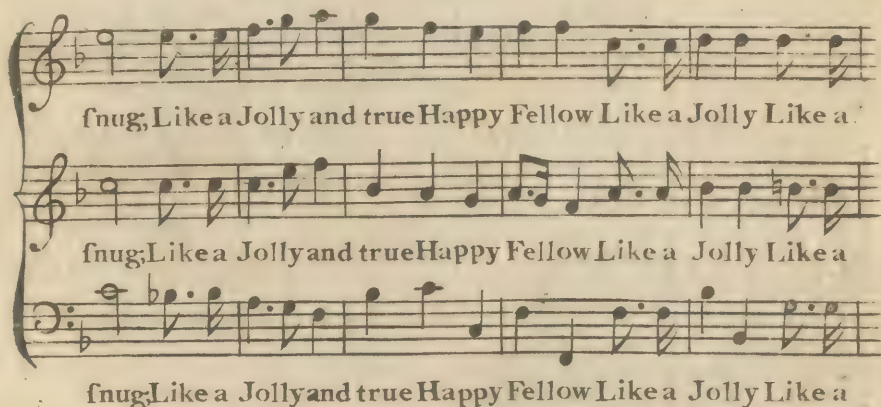




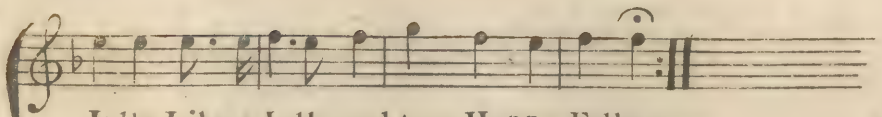
Ceres most kindly refills my Brown Jug, With good Ale I will
 most kindly refills my Brown Jug, With good Ale I will
 refills my Brown Jug, With good Ale I will



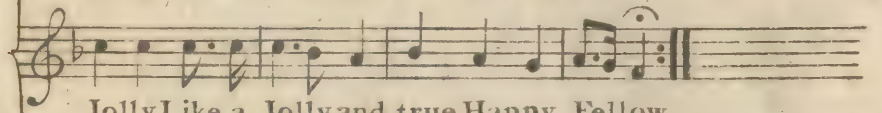
make my self mellow, In my old wicker Chair I will feat my self
 make my self mellow, In my old wicker Chair I will feat my self
 make my self mellow, In my old wicker Chair I will feat my self



fnug, Like a Jolly and true Happy Fellow Like a Jolly Like a
 fnug, Like a Jolly and true Happy Fellow Like a Jolly Like a
 fnug, Like a Jolly and true Happy Fellow Like a Jolly Like a



Jolly Like a Jolly and true Happy Fellow.

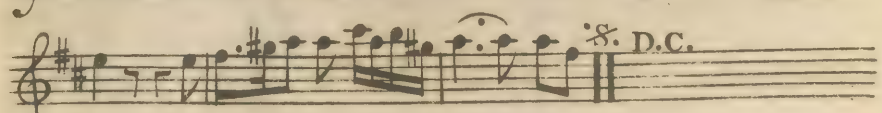
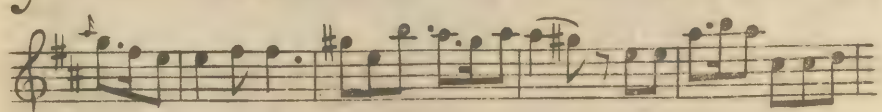
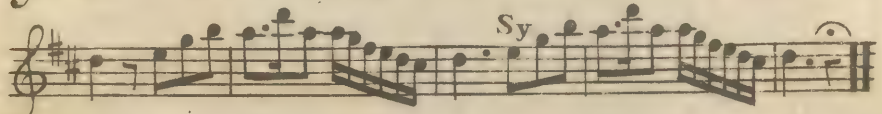
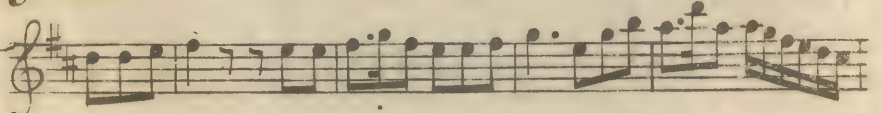
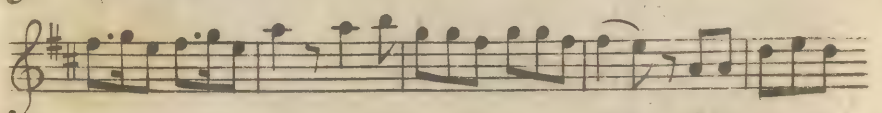
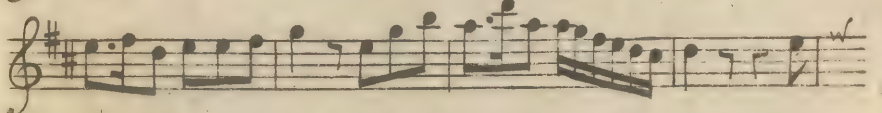
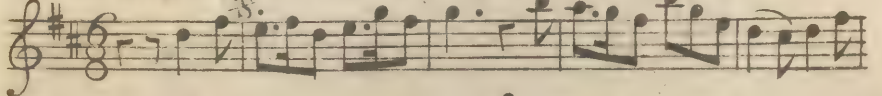


Jolly Like a Jolly and true Happy Fellow.



Jolly Like a Jolly and true Happy Fellow.

Come sing round, For the German Flute

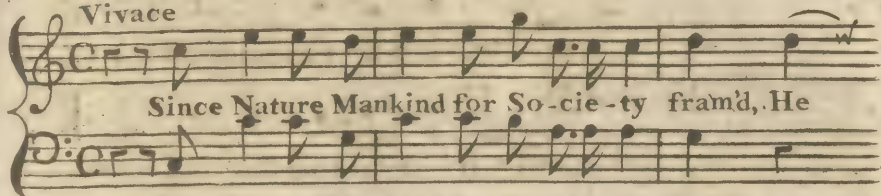


S. D.C.

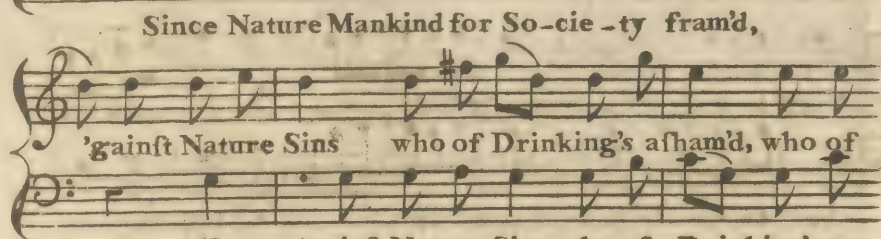
A DRINKING SONG

For two Voices. Set by D^r Boyce.

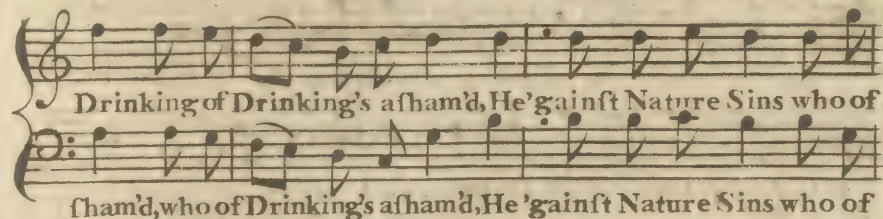
Vivace



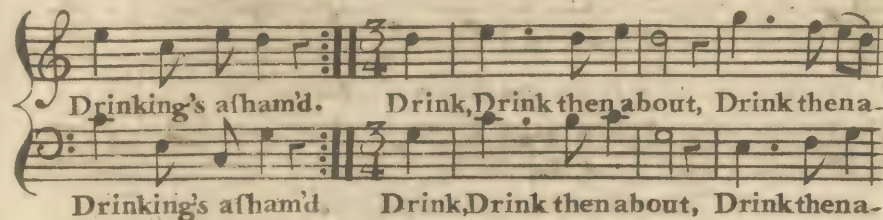
Since Nature Mankind for So-cie-ty fram'd, He



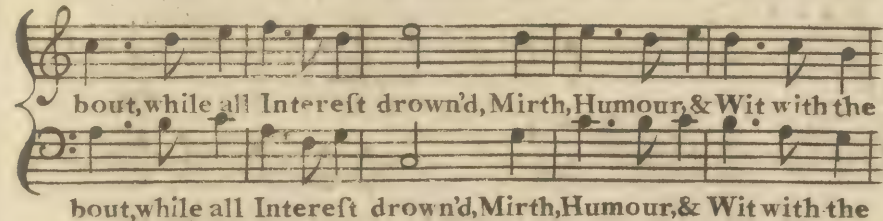
Since Nature Mankind for So-cie-ty fram'd,
'gainst Nature Sins who of Drinking's asham'd, who of




He 'gainst Nature Sins who of Drinking's a -
Drinking of Drinking's asham'd, He 'gainst Nature Sins who of



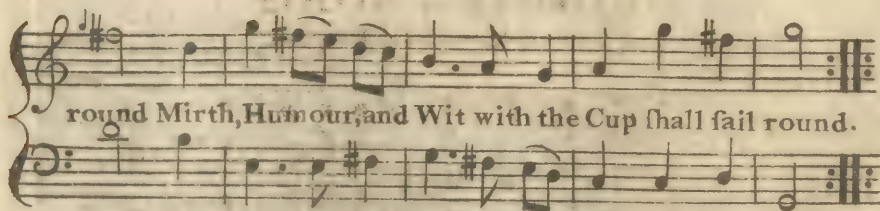
Cham'd, who of Drinking's asham'd, He 'gainst Nature Sins who of
Drinking's asham'd. Drink, Drink then about, Drink then a -
Drinking's asham'd. Drink, Drink then about, Drink then a -



bout, while all Interest drown'd, Mirth, Humour, & Wit with the
bout, while all Interest drown'd, Mirth, Humour, & Wit with the

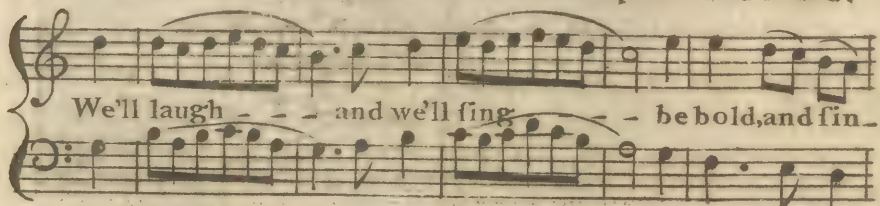


Cup shall fail round - - - shall fail
Cup shall fail round - - -



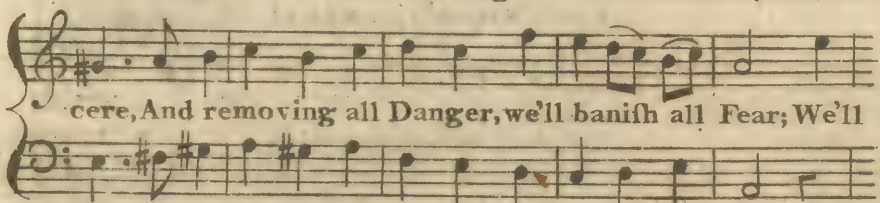
round Mirth, Humour, and Wit with the Cup shall sail round.

Mirth, Humour, and Wit with the Cup shall sail round.



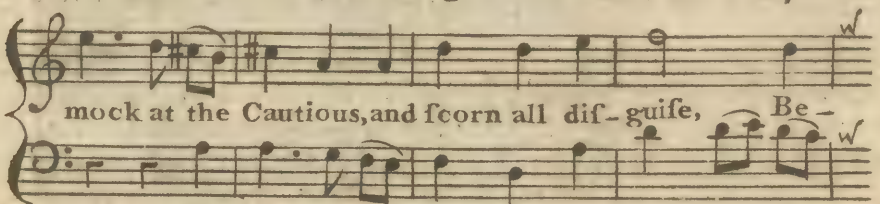
We'll laugh - - - and we'll sing - - - be bold, and fin-

We'll laugh - - - and we'll sing - - - be bold, and fin-



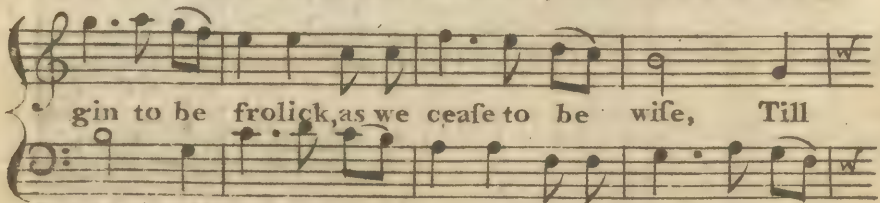
cere, And removing all Danger, we'll banish all Fear; We'll

cere, And removing all Danger, we'll banish all Fear;



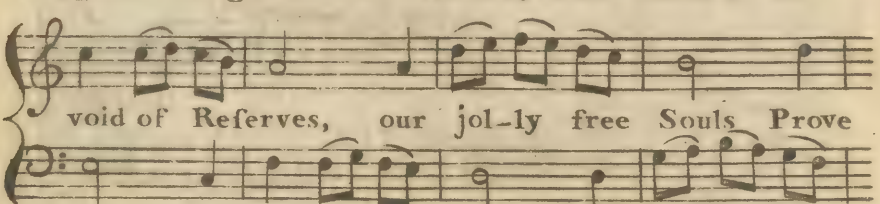
mock at the Cautious, and scorn all dis- guise, Be-

We'll mock at the Cautious, and scorn all dis-



gin to be frolick, as we cease to be wife, Till

guise Be-gin to be frolick, as we cease to be



void of Reserves, our jol-ly free Souls Prove

wife, Tell void of Re-serves, our jol-ly free

clear as our Liquor, and large as our Bowls. Till void of Re-

Souls Prove clear as our Liquor, and large as our Bowls. our
ferves, our jolly free Souls Prove clear as our Liquor, and

jolly our jolly free Souls Prove clear as our Liquor, and
large as our Bowls. Prove clear as our Liquor and large as our Bowls.

large as our Bowls. Prove clear as our Liquor and large as our Bowls.

Miss Taylor's Minuet

YOUNG THYRSIS

Set by B.F. for the Musical Magazine.
The Words by Mr Williamfon

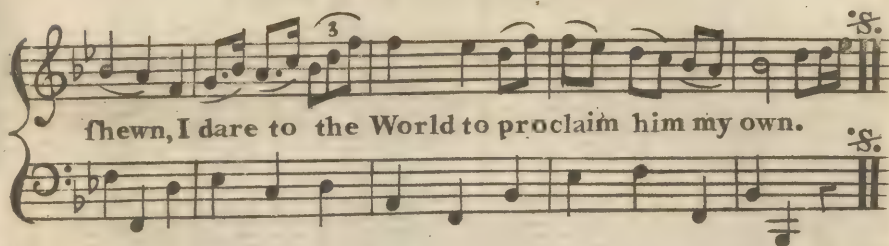
I own that Young Thyrſis has

conquer'd my Heart, Tho' long I re- - fiſted the

Urchin's fly dart, Not folly nor faſhion nor flattery

join'd, From Damon or Strephon could e'er touch my

mind But truth and ſinceri - - ty Thyrſis has



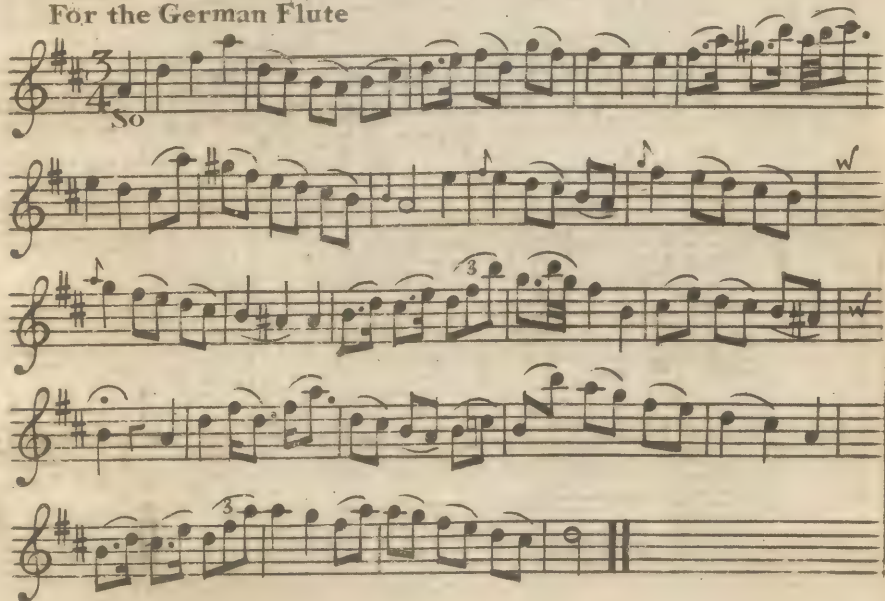
2

His flock is but small and my wealth much the same,
 Yet honour's his riches and virtue his fame;
 We envy not those, more exalted their lot,
 While balmy Contentment still visits our Cot,
 No Shepherd more kind or indulgent is known,
 And I glory to tell, Thyrsis now is my own.

3

Ye Nymphs of the Village so blooming and gay,
 While yet in your prime lend an ear to my lay,
 To the fond arts of Man, be aware how you trust,
 Till you find one like Thyrsis whose honest and just;
 To such be consenting and banish each frown,
 For it will be no shame then to call such your own.

For the German Flute



A HUNTING SONG

The Words by H. K. Set by B. G. For the Musical Magazine.

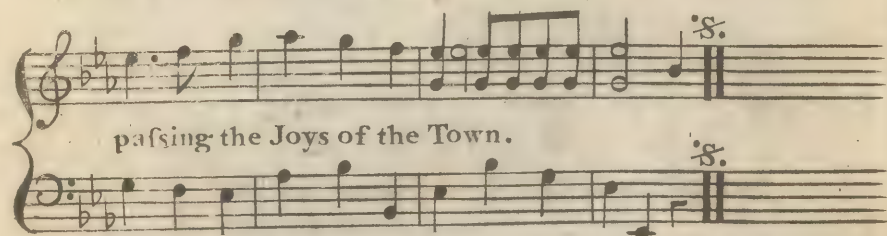
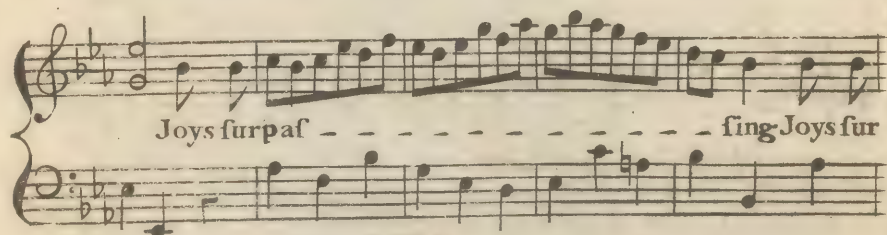
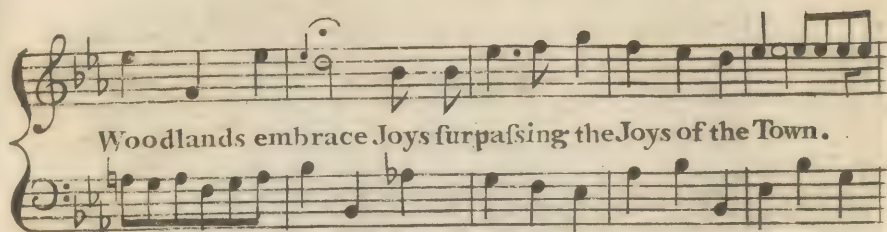
The musical score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are written below the melody. The score is divided into four systems, each with a melodic line and an accompaniment line. The lyrics are: "Aurora beams bright Hunters", "rise to delight Discord your dull pillows of down", "Discord your dull pillows of down", and "Over Dawns we must trace Hills and".

Aurora beams bright Hunters

rise to delight Discord your dull pillows of down

Discord your dull pillows of down

Over Dawns we must trace Hills and



2

O'er Mountains we'll clime leaving backward old Time,
Giving trouble and grief to the Wind,
For a Sportsman that's true can have little to do,
With the follies and cares of mankind.

3

Those mortals that freet cannot happiness get,
They surely are greatly to blame,
Tho' the World may run cross Hunters fret at no loss,
But the terrible loss of their Game.

4

To the woods than away 'tis a sent lying Day,
The bounty of nature ne'er flight,
Then over the Bowl we'll enliven the Soul,
And Beauty will blefs us at Night.

SONG

Set by M^r Dale, For the Musical Magazine.

Graziofo

Grazioso

When first thy soft Lips I but civilly press'd, E -

Musical score for the vocal part of the song. The key signature is D major (two sharps). The melody is written on a treble clef staff. The lyrics are: LIZA, how great was my bliss! The fatal con-

The score includes fingerings (3, 3) and a 6/4 time signature at the end of the line.

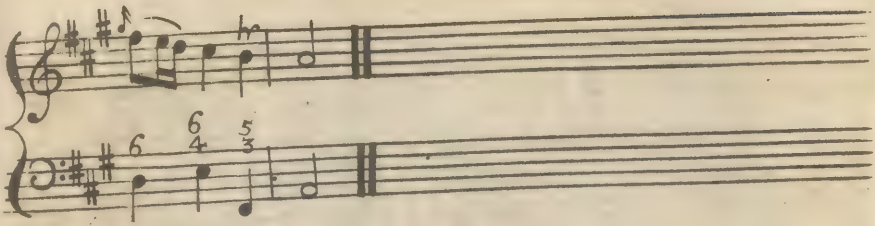
tagion ran quick to my breast; I lost I lost my poor

6 6 5 6 6

heart with a kifs, a kifs a kifs a kifs. I

6 6/4 5 6/4 5 6 6/4 5 6 6/4 5 4

loft my poor heart with a kifs.



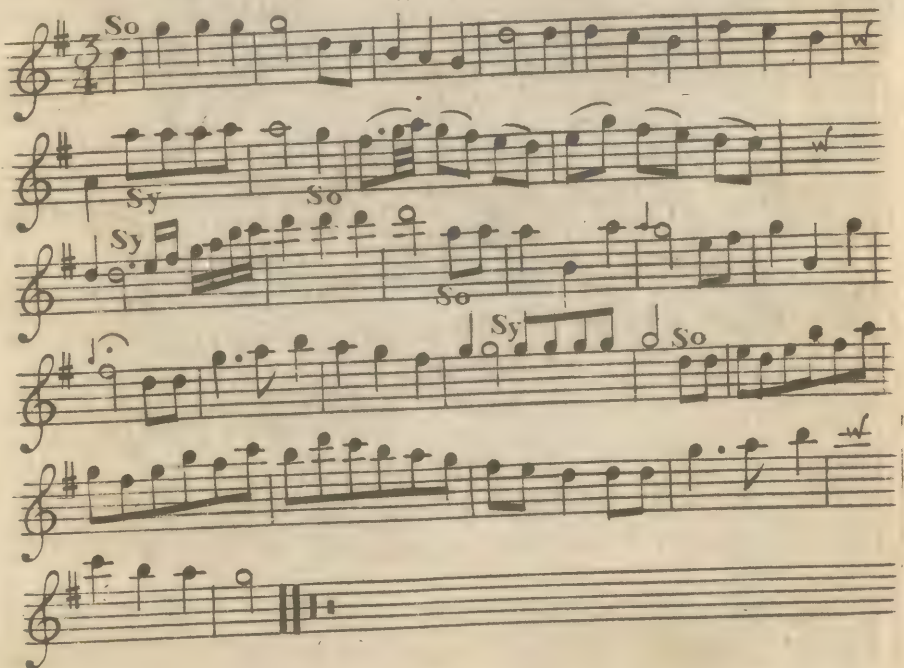
2

And now, when supremely thus blest with your sight,
 I scarce can my transports restrain;
 I wish, and I pant, to repeat the delight;
 And kiss you again, and again.

3

In raptures I wish to enjoy all those charms;
 Still stealing from favour to favour
 Now, now, O ye Gods, let me fly to your arms,
 And kiss you for ever and ever.

Aurora. For the German Flute



DIVERTIMENTO I

For the Harpfichord or Forte Piano, with Accompaniment

Violin

Moderato

hr *hr* *pia* *pia*

for *for*

pia *pia*

The musical score is written for Violin and Harpfichord or Forte Piano. It consists of six systems of staves. The first system has a Violin staff and a Harpfichord staff. The second system has a Violin staff and a Harpfichord staff. The third system has a Violin staff and a Harpfichord staff. The fourth system has a Violin staff and a Harpfichord staff. The fifth system has a Violin staff and a Harpfichord staff. The sixth system has a Violin staff and a Harpfichord staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'hr' and 'pia'.

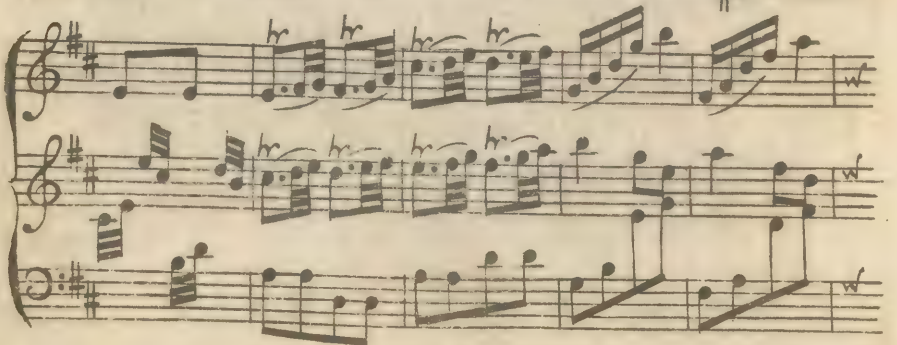
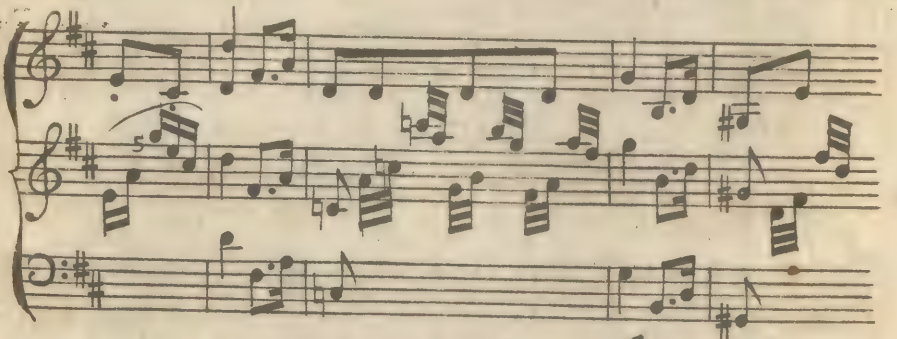
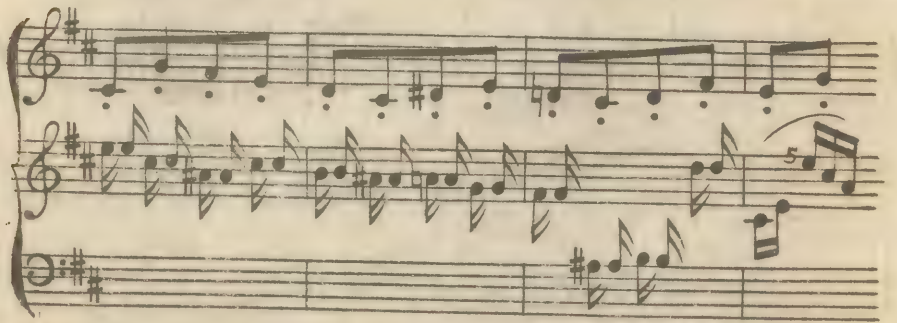
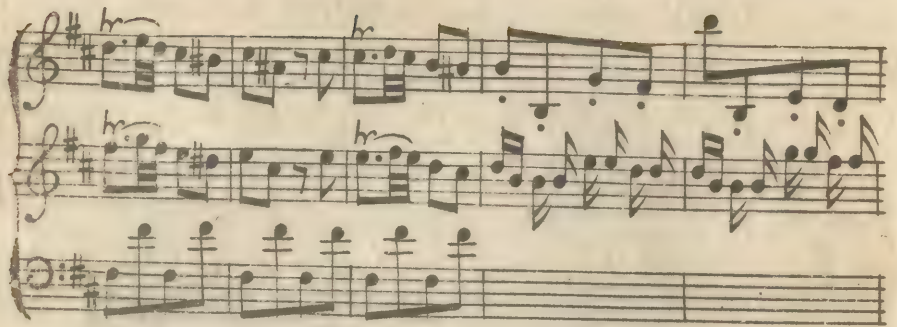
for the Violin, design'd for Young Practioners by R. Taylor, 63
Organist of Chelmsford. For the Musical Magazine.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a melody in the upper staves and a supporting accompaniment in the lower staff. The word "for" appears twice, once above the middle staff and once below the middle staff.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music continues with a melody in the upper staves and a supporting accompaniment in the lower staff. The word "pia" appears twice, once above the middle staff and once below the middle staff. The bottom staff includes fingerings: 1, 2, 3, 1.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music continues with a melody in the upper staves and a supporting accompaniment in the lower staff. The word "for" appears twice, once above the middle staff and once below the middle staff. The word "pia" appears once above the middle staff.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music continues with a melody in the upper staves and a supporting accompaniment in the lower staff. The word "f" appears twice, once above the middle staff and once below the middle staff.

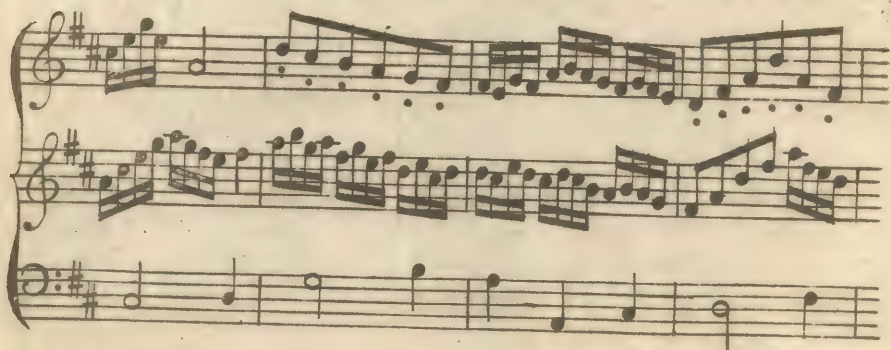
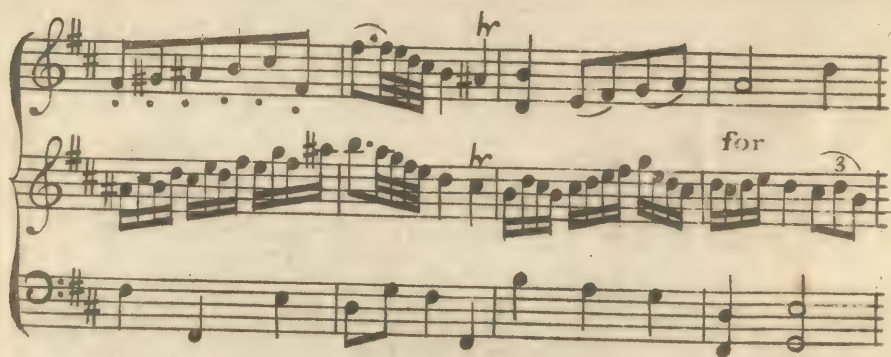
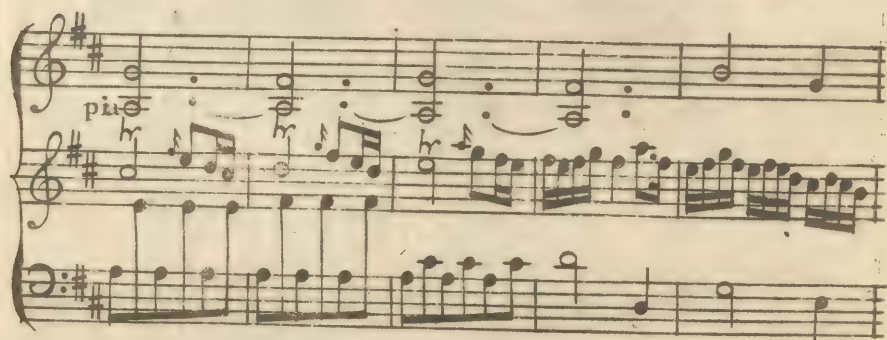
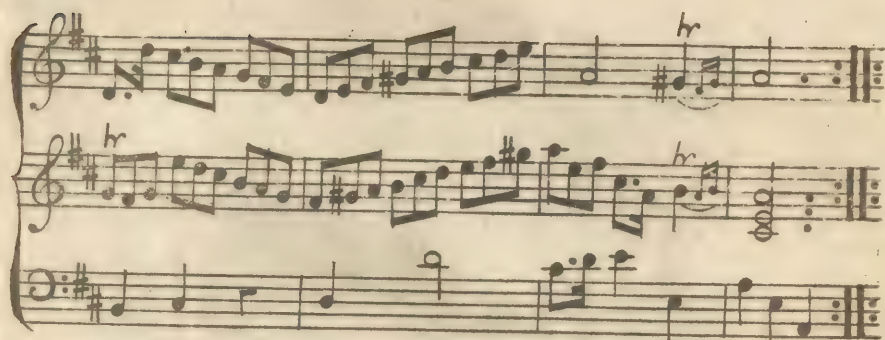


Continued

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves: the right hand has a treble clef and the left hand has a bass clef, both with a key signature of one sharp. The music is in 2/4 time. The vocal melody begins with the lyrics "The Rose Tree" and continues with "The Rose Tree". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. There are some performance markings, including "for 6" and "6" with a slur, and a "3" with a slur. The score is presented on a single page with a decorative border.

Handwritten musical score for "The Bird Song" by George F. Root. The score is written on three staves. The top two staves use treble clefs, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music features various rhythmic values, including sixteenth and eighth notes, and rests. There are several measures with sixteenth-note runs, some marked with a '6' above the staff, indicating a sixteenth-note pattern. The notation is in a clear, handwritten style typical of 19th-century musical manuscripts.

Handwritten musical score for two pieces. The first piece, titled "Minuet", is in 3/4 time and features a treble clef, a key signature of one sharp (F#), and a repeat sign. The second piece, titled "Andante", is also in 3/4 time and features a treble clef, a key signature of one sharp (F#), and a repeat sign. Both pieces include a bass line and a treble line, with the bass line often playing a simple harmonic accompaniment. The notation is in a cursive, handwritten style.



2^d Minuet

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth notes, some beamed together, and some notes with a 'tr' (trill) marking. The middle staff is a treble clef with a key signature of two sharps, containing a melody of eighth notes, some beamed together, and some notes with a 'tr' (trill) marking. The bottom staff is a bass clef with a key signature of two sharps, containing a melody of eighth notes, some beamed together, and some notes with a 'tr' (trill) marking. The music is written in a simple, handwritten style.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the treble staff, a vocal line in the middle staff, and a bass line in the bottom staff. The lyrics "The Rose Tree" are written below the vocal staff. The score includes a double bar line with repeat dots, indicating a repeat section. The handwriting is in ink on aged paper.

Da Capo
1st Minuet

THE TUNEFUL LUTE

The Words by M^r Williamson, Set by B. F. for the Musical Mag^e

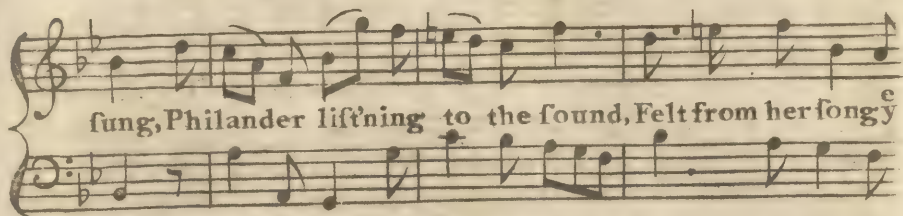
All?

Octaves

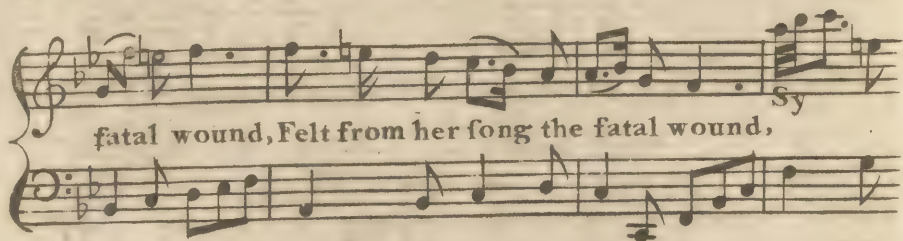
The tuneful

Lute which Myra strum And sweetly rais'd her Voice and

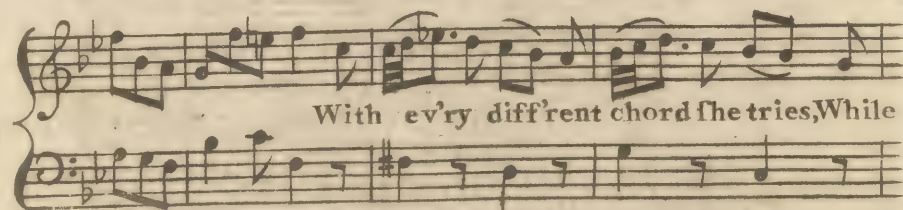
sung Sy And sweetly rais'd her Voice and



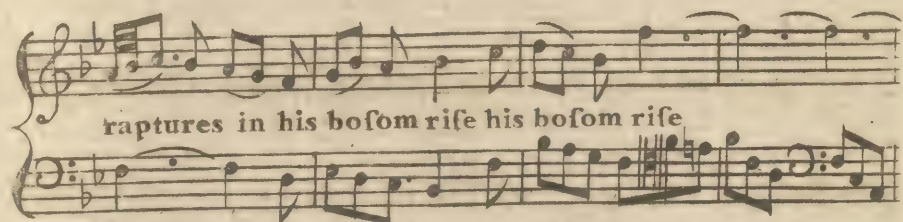
fung, Philander list'ning to the sound, Felt from her song^e



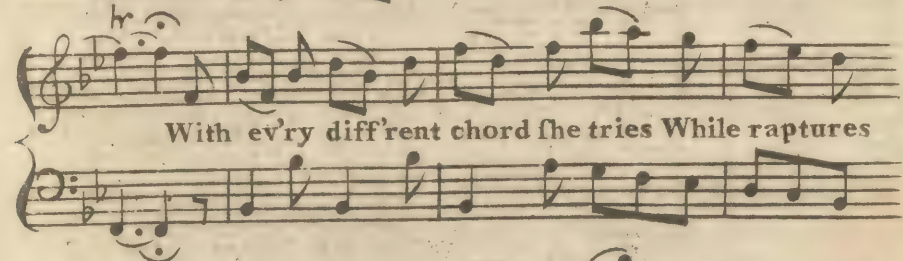
fatal wound, Felt from her song the fatal wound, ^{Sy}



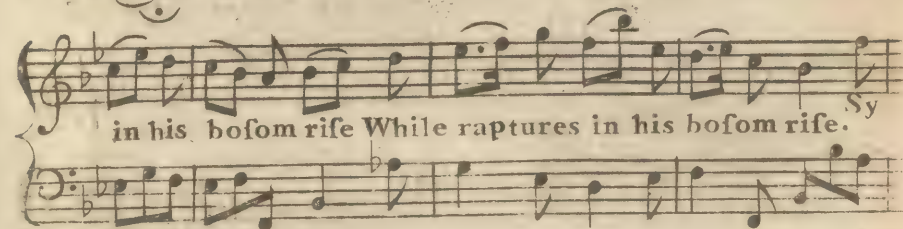
With ev'ry diff'rent chord she tries, While



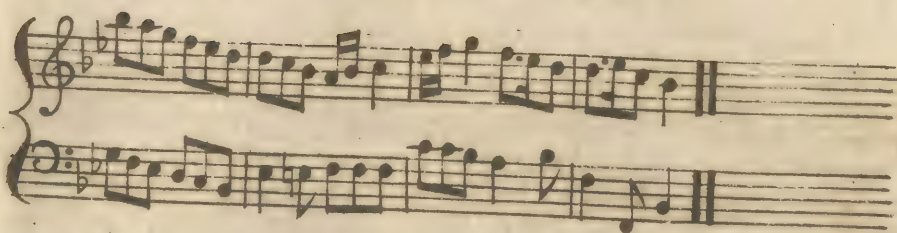
raptures in his bosom rise his bosom rise



With ev'ry diff'rent chord she tries While raptures



in his bosom rise While raptures in his bosom rise. ^{Sy}



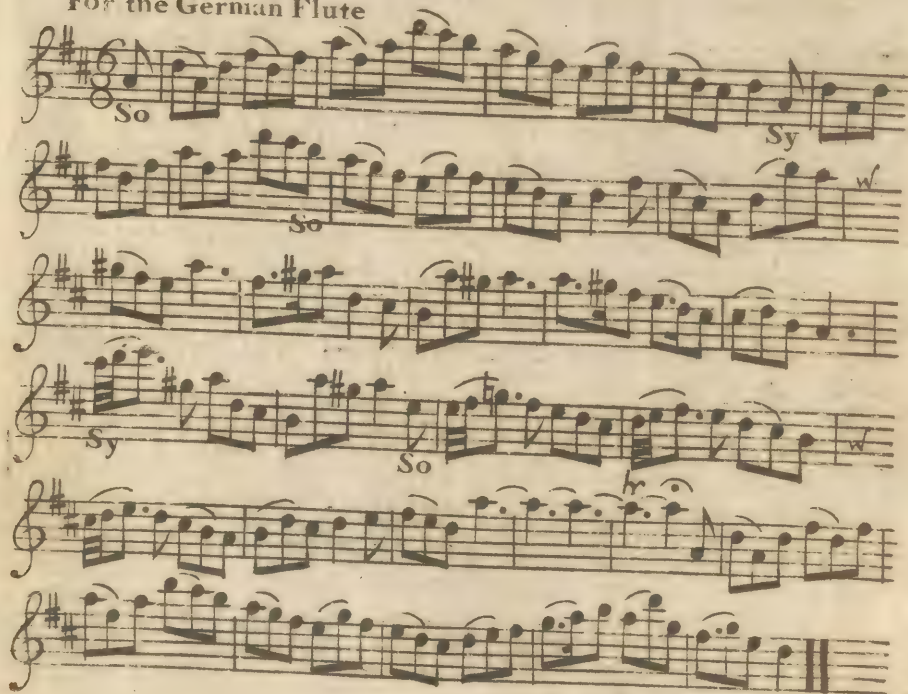
2

Yet ah! fond youth how vain that glow
Of joy which now thy breast o'erflow,
The God of Music, cannot move
Or charm her heart, to tender love,
Like Daphne, she his arms would fly
Altho' she doats, on harmony.

3

How strange it is, that while her heart,
Enraptur'd own the delian art,
The little urchin ne'er could find
One arrow to improve her mind,
For surely it would much improve
Since what is Music, without love.

For the German Flute



GLEE for 3 Voices

71

Set by M^r Thomas Smart, for the Musical Magazine.
With Spirit

To be Jovial and gay, and be merry and wise, To
To be Jovial and gay, and be merry and wise, To
To be Jovial and gay, and be merry and wise, To
for
pass time a-way is the boon that I prize; With
for
pass time a-way is the boon that I prize; With
for
pass time a-way is the boon that I prize; With
for
Friendship and Glee to fill up the span, Is a life that suits
for
Friendship and Glee to fill up the span, Is a life that suits
for
Friendship and Glee to fill up the span, Is a life that suits
me and I will if I can.
me and I will if I can.
me and I will if I can.

KITT Y

Vivace

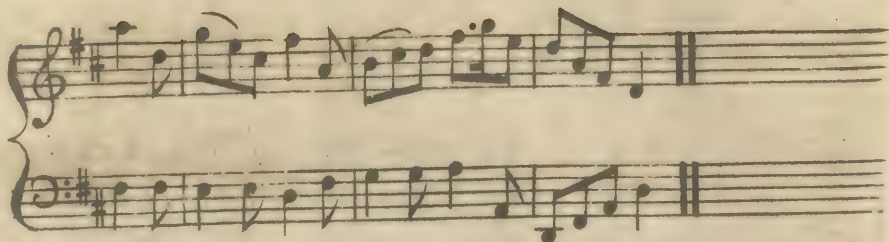
Hither ye

wanton powers resort, Parent of love and God of sport, In-

spire the jolly ditty 1 2 1 sing not of the

Paphian Queen of Helens charms or Hebe's meen, I

sing the bright hair'd Kitty.



2

Your pagan pallas send to school,
 Your God of wits an errant fool,
 Your juno but a flattern;
 Wit would you see with sense combind,
 And ease with dignity of mind,
 Look on my noble Catherine.

3

Breathe amirous wind thy Ev'ning gale,
 Court ye red Pinks ye Lillies pale,
 Her steps not rude or weighty;
 No more ye glow, no more perfume,
 Lost in the sweetness and the bloom,
 The cheek the breath of Kitty.

4

Let the vain Turk his thousand boast,
 And nightly from the servile hoast
 Select the fine or pretty:
 The real transport would he prove,
 Send him to learn of me that love,
 Me that am lov'd by Kitty.

THO' PRUDENCE

Sung by M.^{rs} Smith, in the Deserter.

Andante

Tho'

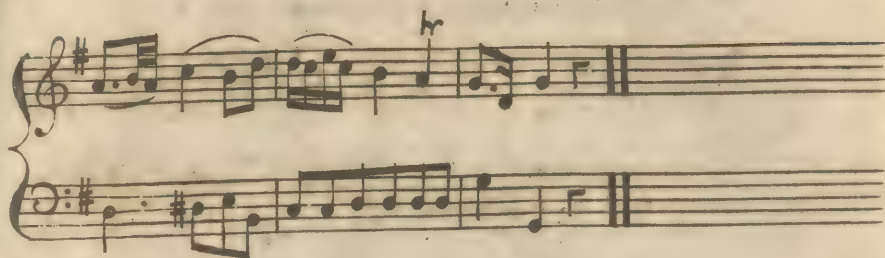
Prudence may press me, And duty dis-tress me, A-

gainst incli-nation ah! what can they do: No

longer a Rover, his follies are o-ver, my

heart my fond heart says my Henry is true.

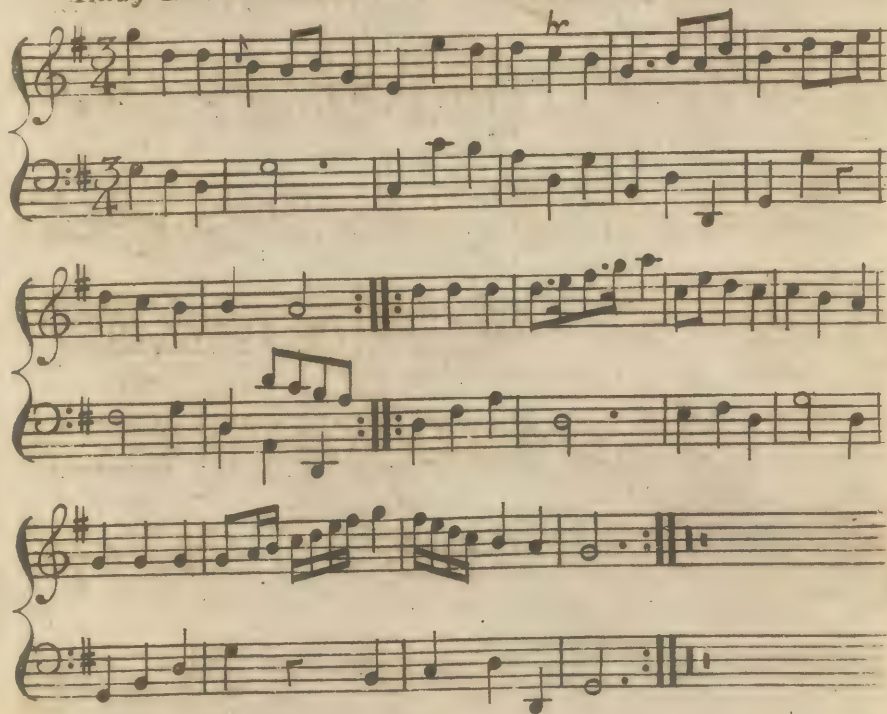
The musical score is written for voice and piano. It consists of eight systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'hr' (hairpins) and 'w' (accents). The piece ends with a double bar line and repeat signs.



2

The Bee thus as changing,
 From sweet to sweet ranging,
 A Rose shou'd he light on ne'er wishes to stray;
 With rapture possessing,
 In one ev'ry blessing,
 'Till tore from her bosom he flies far away.

Lady Harts Minuet



DUET

For two German Flutes

Affettuoso

The musical score is written for two German Flutes. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked *Affettuoso*. The music is composed of 12 staves. The first staff has a large brace on the left. The notation includes many slurs and ornaments (marked 'hr'). The piece concludes with a double bar line and repeat dots on the final staff.

EPITAPH A CANNON

77

For 4 Voices, Set by M^r R. Taylor, for the Musical Mag^c

1 Under this Ground, Lies

2 Thomas Round:

3 and if not Gone, will

4 there be found.

Slow

NB. When the Leader chuses to conclude, those who are singing the 1st and 3^d lines, must leave off with the words Ground and Gone.

CATCH, for 5 Voices, Set by M^r R Taylor,

Bell

Boam boam boam boam

1 Ding dong ding dong ding dong hoam Bell.

2 Hark hark the solemn fun'ral knell

3 Hark hark the dreadful hour doth tell

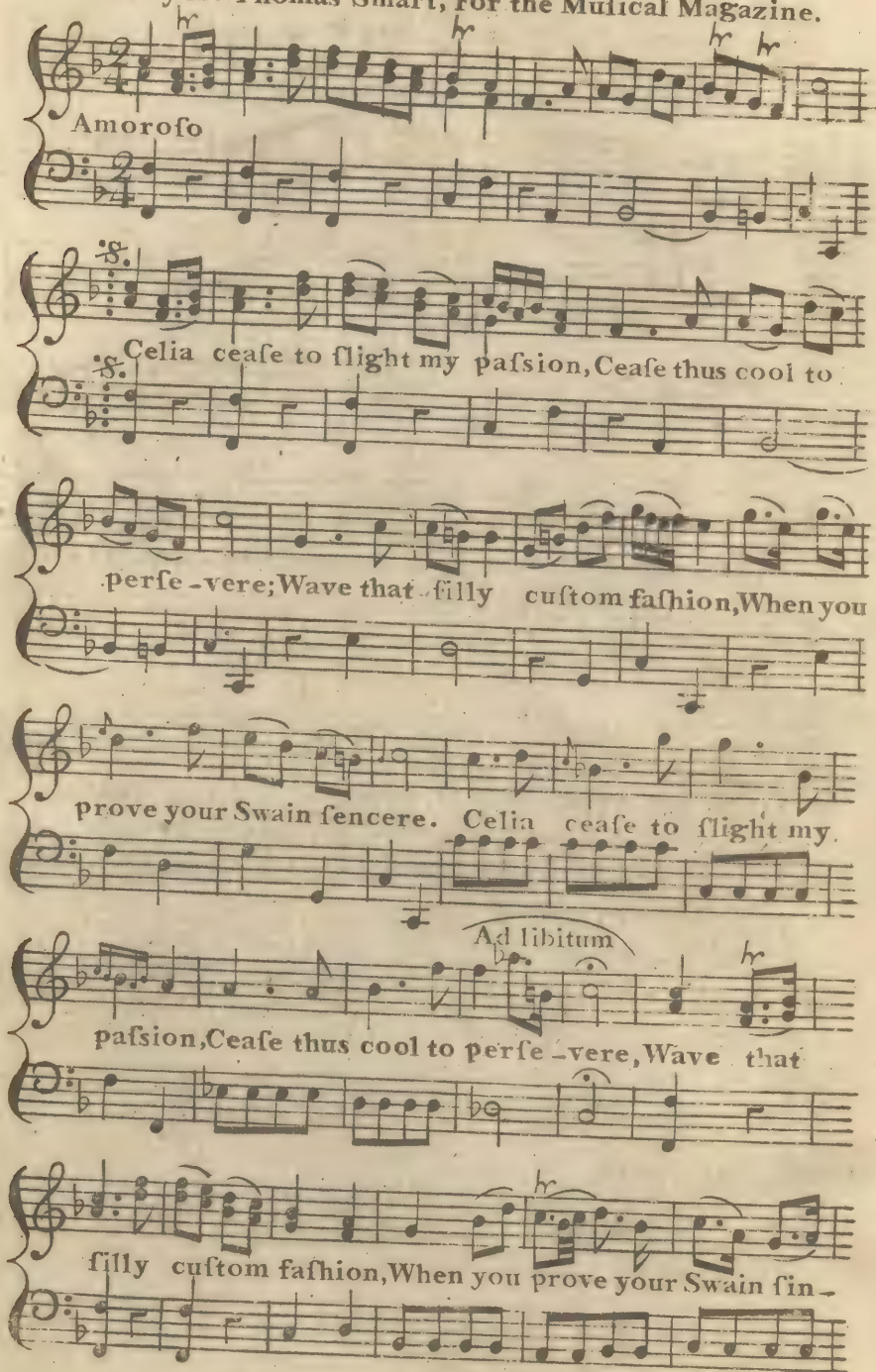
4 Hark hark hark how it tolls the last farewell

Slow

NB. The Person who performs the part of the Bell, must sing his line thro' once before the Catch begins, the other parts change, as in other Catches; as mark'd in the above. An Instrument wou'd be better for the Bell, Viz. A Guitar or Bass, by striking the lowest string with the finger.

RONDEAU

Set by Mr Thomas Smart, For the Musical Magazine.



Amorofo

Celia cease to flight my passion, Cease thus cool to

perfe-vere; Wave that filly custom fashion, When you

prove your Swain sencere. Celia cease to flight my

Ad libitum

passion, Cease thus cool to perfe-vere, Wave that

filly custom fashion, When you prove your Swain fin-

cere. When you prove your Swain sincere. *pia*

for *pia* for

Sure my sighs and eyes that languish, speak the passion

in my breast, Then in pi-ty to my anguish, With your
Dolce

charms oh! make me blest, With your charms oh! make me *hr*

blest. *s.* Sure my sighs and eyes that languish, speak the *hr*

passion in my breast, Then in pi-ty to my

anguish, With your charms oh! make me blest.

pia

With your charms oh! make me blest. Da Capo

for

MINUET by M^r Thomas Smart

Amoro pio

for

hr

pia

for

for

hr

pia

for

f. p. f. p.

f. p. for

pia

for

Da Capo

Detailed description: This is a musical score for piano and voice, consisting of eight systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The word 'for' appears as a vocal instruction in the first, fourth, and seventh systems. 'f. p.' (fortissimo piano) is marked in the second and third systems. 'pia' (piano) is marked in the fifth system. The piece concludes with a 'Da Capo' instruction in the eighth system, indicating a repeat of the beginning. The manuscript shows signs of age, including some staining and wear.

SOFT FANCY

Sung by Mrs Baddeley, in the Rival Candidates.

for
Andante Grazioso Cres:

for pia Soft fancy thou truant to

me, My summons ho quickly o-bey! Neglected by

Byron and thee, How heavily passes the day.

Thy charms I've mistaken for

Love's So artfully dost thou beguile, Thy Magic en-

li - vens the Groves, When he has forgotten to smile thy

Magic en - li - vens the Groves, When he has forgot - ten to

smile! When he has forgotten to smile!

For the German Flute

So
Sy
hr
So
w

LOVES A DREAM

Set by M^r Ambrose Pitman for the Musical Magazine

Andante Amoroso

Loves a Dream of mighty pleasure,

which in fancy we possess, we possess, we possess, which in

fancy we possess.

In the folly lies the danger,

Wisdom always makes it less, makes it less, makes it

less. Wisdom always makes it less.

Happy only is the Lover, Who his Mistress well de-

ceives, Seeking nothing to discover, He contented

sets at ease - - - He contented sets at

ease. Da Capo

ANTHEM

taken out of the 96 Psalm
Set by M^r Henry Sanders of Sandwich Dorset,
For the Musical Magazine

Sing un-to the Lord Sing un-to the Lord un-

Sing un-to the Lord the Lord un-

Sing un-to the Lord the Lord

to the Lord and praise his Name and praise his Name

to the Lord and praise his Name and praise his Name

the Lord and praise his Name his Name Sing un-

Sing un-to the Lord un-to the Lord and praise

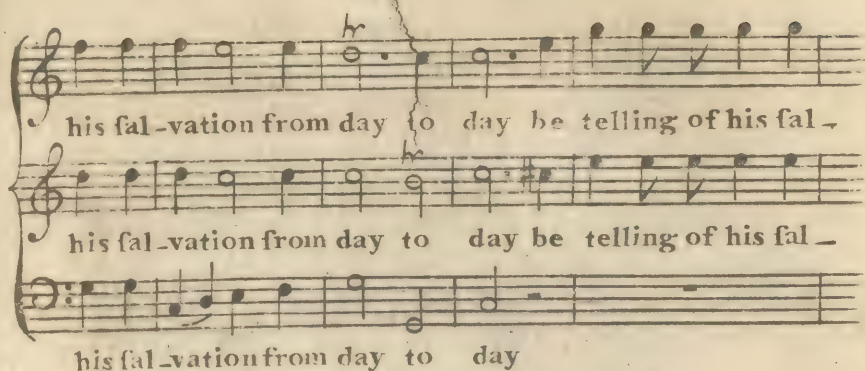
Sing un-to the Lord the Lord and praise

to the Lord the Lord the Lord and praise

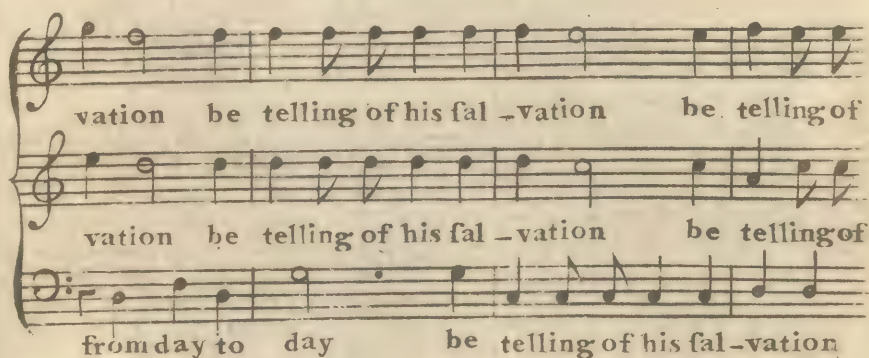
his Name be telling of his salvation be telling of

his Name be telling of his salvation be telling of

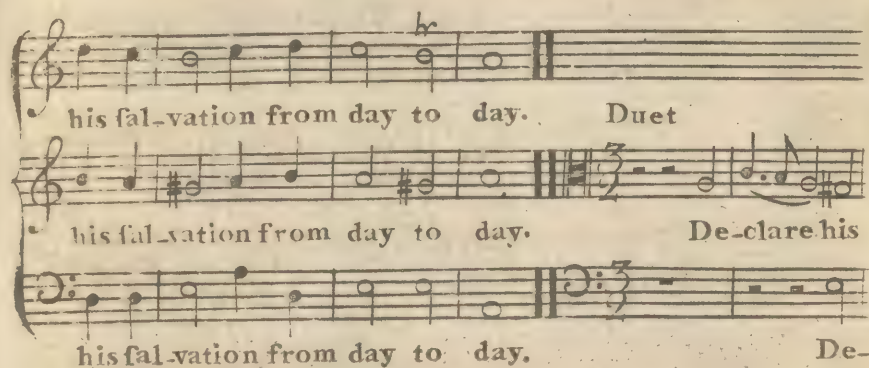
his Name be telling of his salvation be telling of



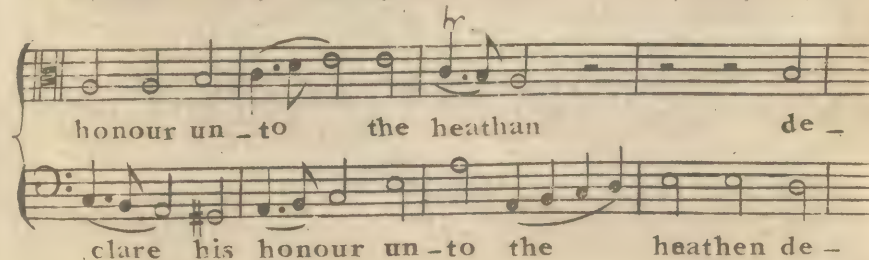
his fal-va-tion from day to day be telling of his fal-
 his fal-va-tion from day to day be telling of his fal-
 his fal-va-tion from day to day



va-tion be telling of his fal-va-tion be telling of
 va-tion be telling of his fal-va-tion be telling of
 from day to day be telling of his fal-va-tion



his fal-va-tion from day to day. Duet
 his fal-va-tion from day to day. De-clare his
 his fal-va-tion from day to day. De-



honour un-to the heathen de-
 clare his honour un-to the heathen de-

clare his honour un - to the heathen and his

wonders and his wonders un-to all people and his

wonders and his wonders un-to all people.

Loves a Dream For the Ger. Flute

NB. End with the Chorus.

Da Capo

MARCH

89

Set by Mr Thomas Smart For the Musical Magazine

Horns Solo

The musical score is written for Horns Solo and tutti sections. It consists of ten systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like "hr" (horn) and "tutti". The music is arranged in a way that allows for both solo and tutti playing.

Moderato

tutti

hr

hr

hr

hr

hr

hr

hr

hr

hr

hr

HE MEANT ME NO HARM

The Words by Mr Williamfon, Set by B. F. for the Mufical Mag.

The musical score is written for a single melodic line and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of eight systems of two staves each. The lyrics are written below the melody. Performance markings include 'Con Spirito' and 'pia' (piano) at the beginning, and 'Unif:' (unison) at the end of the first, third, fifth, and seventh systems. The lyrics are: 'Young Colin oft with pleasing skill, Would tell soft tales of Love, As o'er the Plain or up the Hill, Our fleecy care we drove; -'

Con Spirito pia for

Unif:

pia

for

Young Colin oft with pleasing skill, Would

Unif:

tell soft tales of Love, As o'er the Plain

or up the Hill, Our fleecy care we drove; -

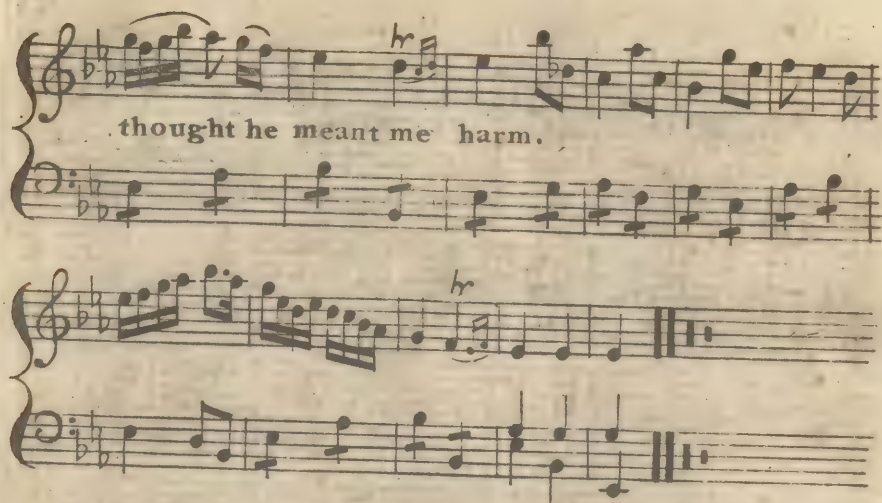
Our flee-cy care we drove;

Each tender accent gave delight, I felt

the soft a-larm, But when he kiss'd with

vast af-fright, I thought he meant me harm

I thought he meant me harm



2

Sweet as the infant morn of may,
 He smild to sooth my pain;
 My lips once more he would essay,
 But found it was in vain:
 I push'd him from me with my crook,
 Yet much his words did charm,
 When with a kind engaging look,
 He vow'd — he meant no harm.

3

The day was fair the Church in view,
 He press'd — I give my hand,
 He swore he'd be for ever true,
 And live at my command:
 What Virgin can my conduct blame,
 Such words must surely charm,
 And joyful now I will proclaim,
 That Colin meant no harm.

For the German Flute

Sy pia for

pia

for

So

Sy So

hr Sy

hr So

hr

hr Sy

Sy

THE JOLLY SOULS

A GLEE for 3 Voices, Set by M.^r R Taylor, for y^e Musical Mag:
Moderato

Farewel sorrow farewel pain we will now to drink again we
 Farewel sorrow farewel pain we will now to drink again we
 Farewel sorrow farewel pain we will now to drink again
 will now to drink again discontent and haggard care
 will now to drink again discontent and haggard care
 we will now to drink again discontent and haggard
 find no entrance where we are find no entrance where we
 find no entrance where we are find no entrance where we
 care haggard haggard care find no entrance where we
 are Bacchus cheers the drooping heart joy and raptures
 are Bacchus cheers the drooping heart joy and raptures
 are Bacchus cheers the drooping heart joy and raptures

can impart joy - - - joy - - - as we

can impart joy - - - as we

can impart joy - - - joy - - - as we

empt the flowing Bowl we with transports fill the Soul

empt the flowing Bowl we with transports fill the Soul

empt the flowing Bowl we with transports

we with transports fill the Soul. Wine new spirits does cre

we with transports fill the Soul. Wine new spirits does cre

we with transports fill the Soul. Wine new spirits does cre

ate the poor to kings does elevate greatest praises

ate the poor to kings does elevate greatest praises

ate the poor to kings does elevate greatest praises

then are thine rosy sparkling gen'rous wine rosy
 then are thine rosy sparkling gen'rous wine sparkling
 then are thine rosy sparkling gen'rous wine

wine Move the bottle fill the glass thus the
 wine Move the
 gen'rous wine.

pleasing minutes pass Move the bottle fill the glass
 bottle fill the glass thus the pleasing minutes pass
 Move the bottle fill the glass

thus the pleasing minutes pass Jovial fellows
 thus the pleasing minutes pass Jovial fellows
 thus the pleasing minutes pass drink a

Jovial fellows we'll have more when

Jovial fellows we'll have more when

bout drink about we'll have more when

this is out Jovial fellows drink about drink a

this is out Jovial fellows drink about drink a

this is out Jovial fellows drink about Jovial fellows

bout drink about Jovial fellows drink about

bout drink about Jovial fellows drink about

Jovial fellows Jovial fellows drink about

we'll have more when this is out we'll have more when this is out

we'll have more when this is out we'll have more when this is out

we'll have more when this is out

SINCERITY

The Words by T. P. Set by M^r Ambrose Pitman, For the Mus. Mag.

Affectuoso

6 5 — 6 5 6 6 7 6 5 3

7 6 6 6 6 4

Attend thou pow'r of soft repose, Relieve my

5 4 6 5 6 6 5 3 6

partial pains, Sweet soother of re-lentless woes; No

6 7 6 5 4 6 6 6

sorrow where thou reigns, I imagination tells my

6 6 6 4 5 6 6 6

mind On Men we can't re-ly All transient promi —

— 6 6 5 6 6 6

SONG

For the Musical Magazine

Tenderly

Canst thou unkind Ro-fetta doubt Thy Strephens.

ardent Love. Thy

ev'ry glance must spy it out tis ev'ry action

prove.

When

2

When thought in sight his ravish'd eyes,
 On thee alone can gaze,
 And when he speaks, his treach'rous voice,
 The latent flame betrays.

3

His conscious cheeks then proof to join,
 With warmth unusual glow;
 Happy! could they thy breast incline,
 A mutual warmth to know.

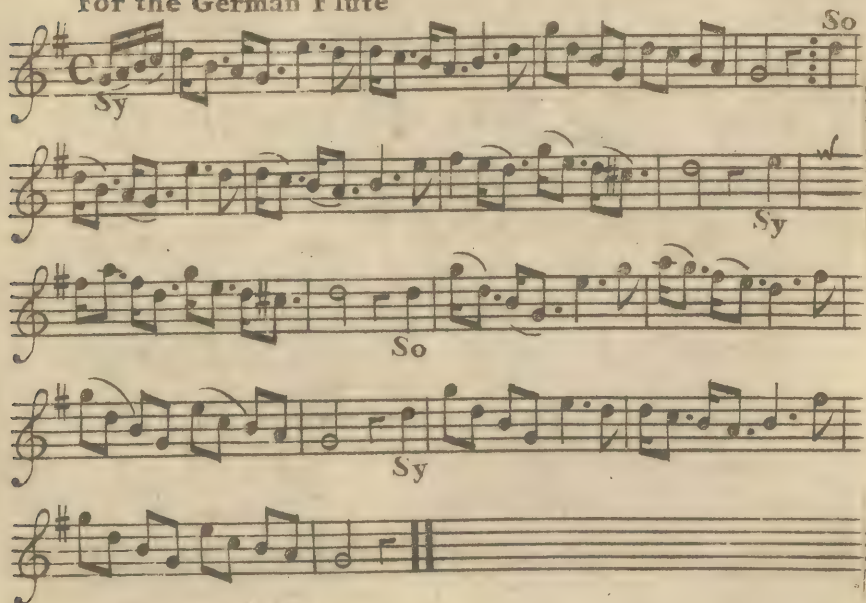
4

The infant passion in his breast,
 An easy lodging found;
 But soon by rigorous growth increas'd,
 It burst the native bound.

5

Since then the love thou didst impart,
 Can't such confinement bear;
 What's now too big for Strephons heart,
 Let thine Rosetta share.

For the German Flute



JEALOUSY

Set by M^r Thomas Smart.

Largo e pia

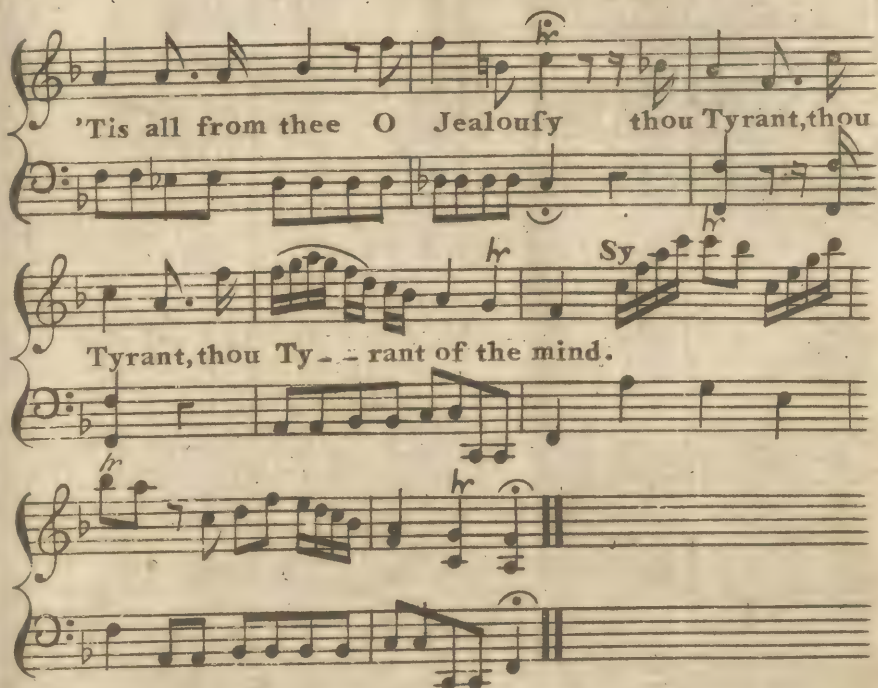
What state of life can be so blest, As

Love that warms the gen-tle breast, Sy

Two souls in one the same desire, To

grant the bliss and to require, Sy

If in the sweets a sting we find,



2

All other Ills though sharp they prove,
 Only refine and perfect Love,
 In absence or unkind disdain
 Sweet hope relieves the lovers pain,
 But oh! no cure but death we find

To set us free

From Jealousy

Thou Tyrant, Tyrant of the mind.

3

False in thy glass all objects are,
 Some placed to near and some to far,
 Thou raging fire of endless night,
 Which scorches burns and yields no light;
 Endless torments in the we find,

In only thee

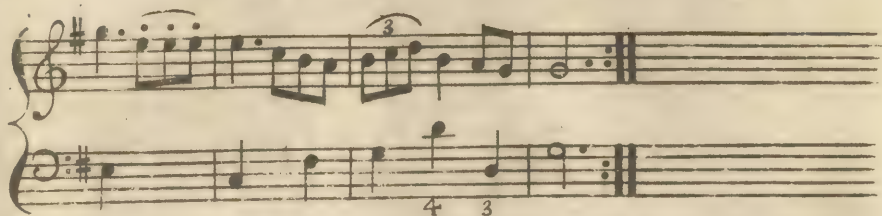
O Jealousy

Thou Tyrant, Tyrant of the mind.

THE RECONCILING KISS

Amoroso

Why that sadness on thy brow, Why that
 starting crystal tear, Dearest Polly let me
 know, For thy grief I can-not bear: Polly
 with a sigh re-ply - - d, What need I the
 cause im-part, Did you not this mo-ment
 chide, And you know it breaks my heart.



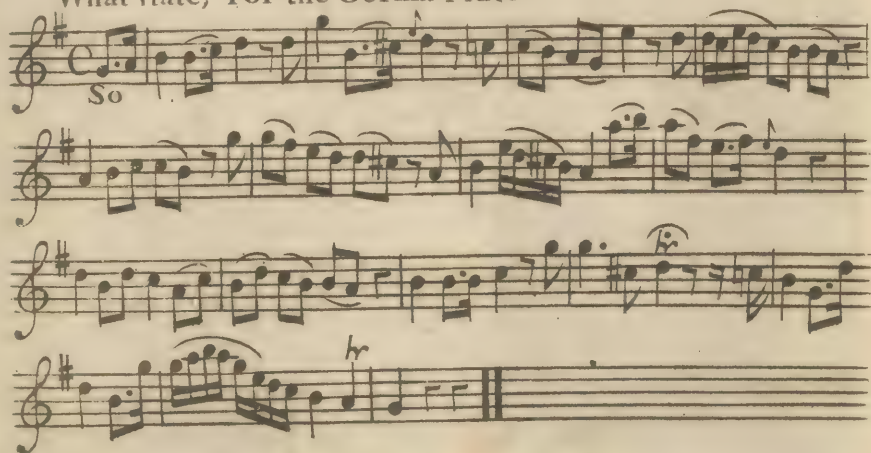
2

Colin melting as she spoke,
 Caught the Fair one in his arms,
 O my dear that tender look,
 Every passion quite disarms:
 By this dear relenting kifs,
 I'd no anger in my thought,
 Come my dear by this and this,
 Let our quarrel be forgot.

3

As when sudden stormy rain,
 Every drooping flowrest spoils,
 When the Sun shines out again,
 All the face of nature smiles;
 Polly so reviv'd and chear'd,
 By her Colis kind embrace,
 Her declining head upreard,
 Sweetly smiling in her face.

What state, For the Germa Flute



FANNY OF THE VALE

The Words by M^r Williamfon Set by B.F. for the Musfical Mag:

The musical score is written for voice and piano. It consists of eight systems of music. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings. The lyrics are written below the piano accompaniment.

In amorous mood young Strephon
 long, Had told a melting tale, And tun'd his
 pipe and rais'd his song, To Fanny of the Vale:
 Sy The blooming Nymph at

-tentive heard Whate'er the Shepherd ſaid, And

oft as ſeriouſ-ly declar'd She vow'd to die a Maid.

And oft as ſeriouſ-ly declar'd She vow'd to die a

Maid.

2

The ardent youth his ſuit to gain,
 And all her fears remove,
 Said that ſuch vows were held in vain,
 By Jupiter and Love
 Then graſp'd her hand and look'd and ſigh'd;
 And every art diſplay'd,
 Yet ſtill ſhe jeeringly replied,
 She vow'd to die a Maid.

3

The Church in view a croſs the mead,
 He pointed to the place;
 The fair one let him gently lead,
 And ſoon ſaid Hymens grace;
 With ſparkling eyes ſhe view'd the Swain,
 And laughingly ſhe ſaid,
 'Tis your fault if my vow remain,
 To let me die a Maid.

ANACREON ODE XXXVI

Set by M^r Ambrose Pitman For the Musical Magazine

RONDEAU

Moderato

Buffy Rhetor hence a

way, Dictate not to me I pray; What care I for

all your rules. Love and Bacchus hath the schools.

Teach me not then what to say, Teach Anacreon to be

gay: See the envious hand of Time, Robs Anacreon

of his prime! Robs Anacreon of his prime!

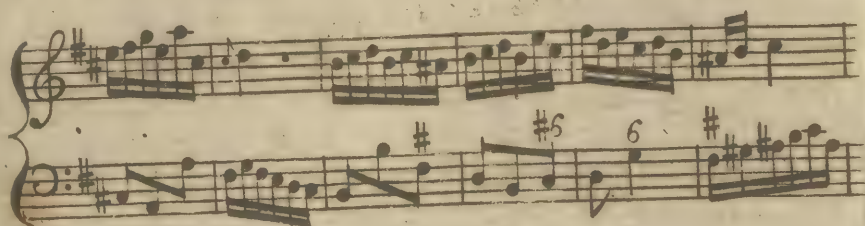
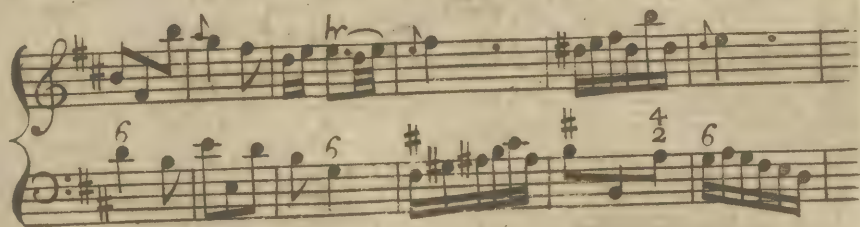
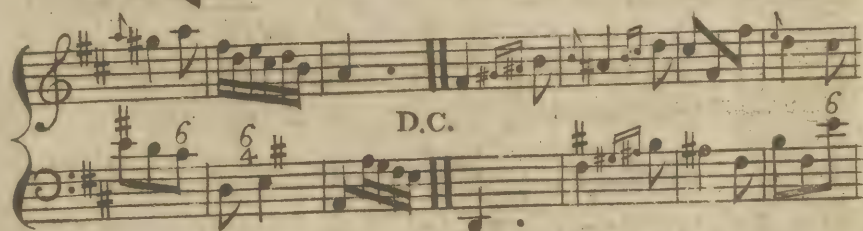
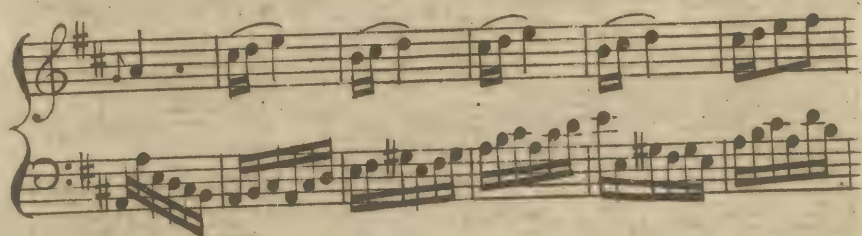
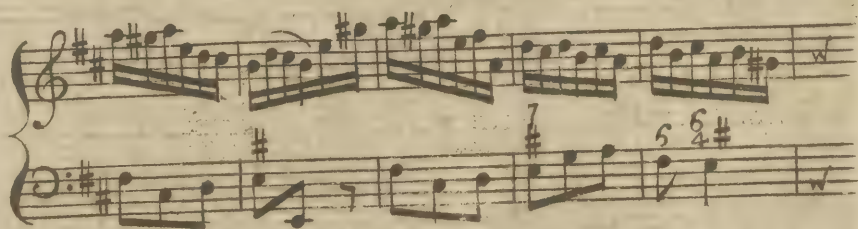
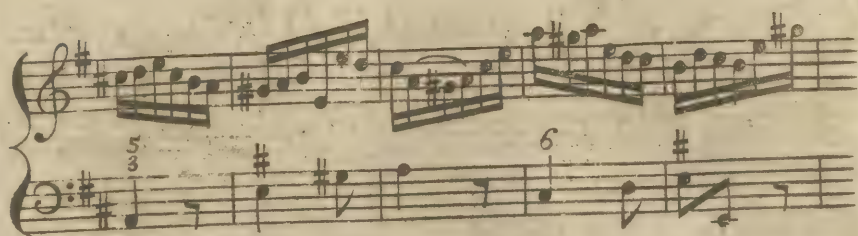
Teach me not then how to think, Teach Anacreon how to

drink. See the wrinkles knit my brow! See the silver

tresses flow; Cease then cease your pedant strain;

Fit for philosophic bra - - - in Fit for.

philosophic brain.



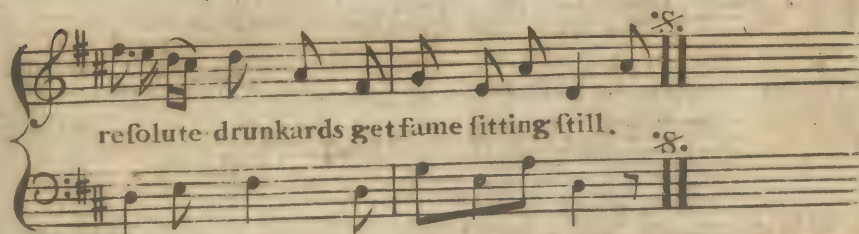
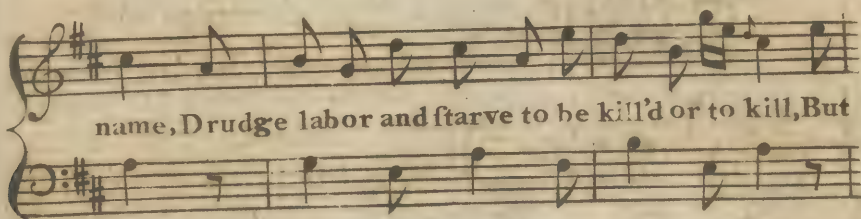
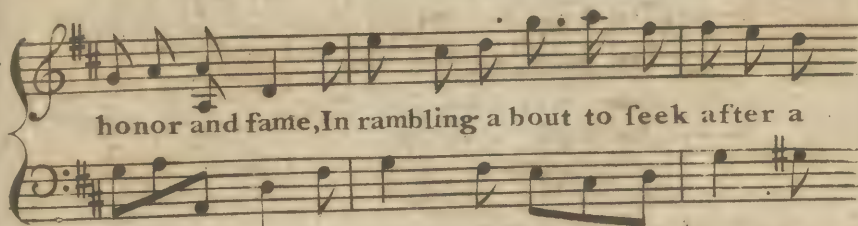
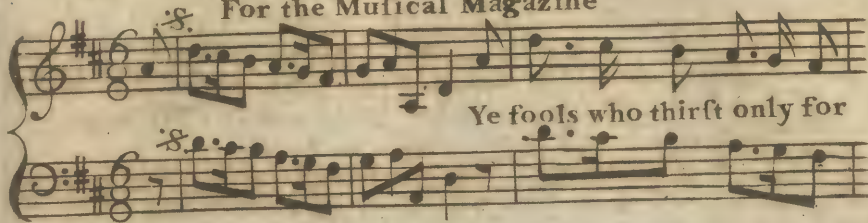
Handwritten musical score on page 112, featuring ten systems of treble and bass staves. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and fingerings (e.g., 7, 6, 4, 6). The score concludes with a double bar line and the instruction "D.C." (Da Capo).

D.C.

A DRINKING SONG

113

The Words by M^r Wycherlay Set by M^r Weedon
For the Musical Magazine



2

We with Perakes thrown off like bald Cæsars look fierce,
Arm'd like Bacchus with Bumpers new drawn from y^e tierce,
Which like Veteran troops we discharge in a Volley,
And when we're worst routed most venture to rally.

3

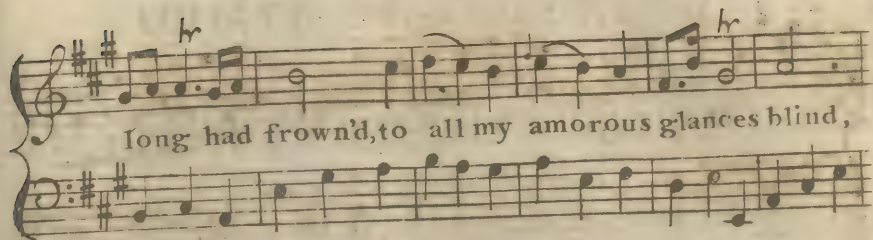
Then a pox on the pimp who's for running away,
Here's a health to the man who quite gone yet will stay,
Who tho' never so cut still calls out for his Bump,
And like an old soldier will fight on his stump.

SILVIA BRIGHT NYMPH

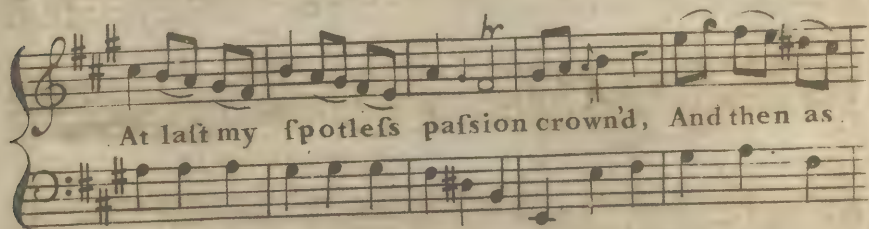
Handwritten musical score for "Silvia Bright Nymph". The score is written on ten systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking "Largo" is written below the first system. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line. The lyrics "Silvia bright Nymph who" are written below the final system.

Largo

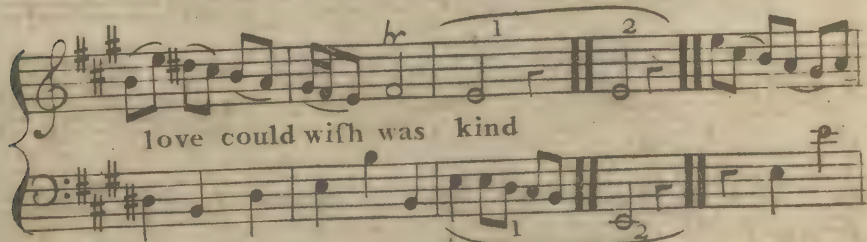
Silvia bright Nymph who



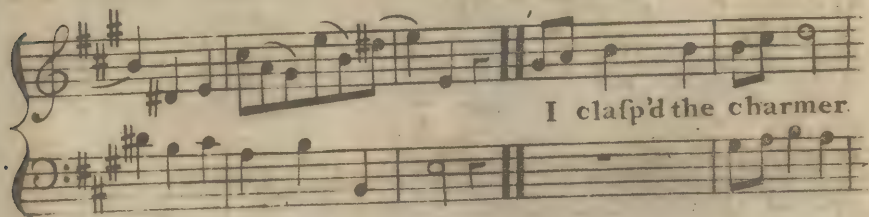
long had frown'd, to all my amorous glances blind,



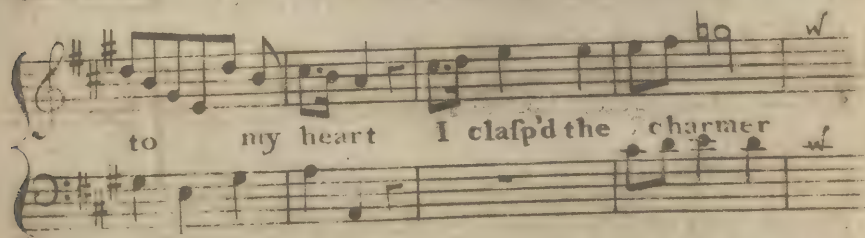
At last my spotless passion crown'd, And then as



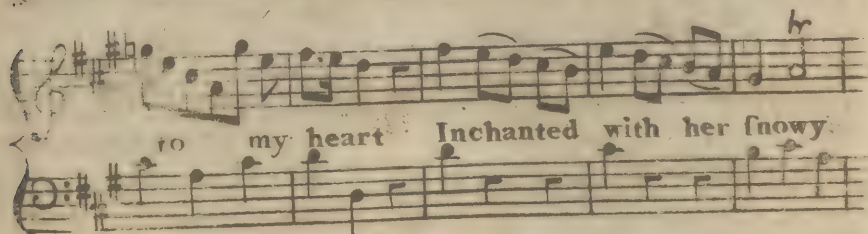
love could wish was kind



I clasp'd the charmer



to my heart I clasp'd the charmer



to my heart Inchant'd with her snowy

frame

The sweet Ill - usion

made - - - me start I wak'd for O 'twas

all a dream

THE COMICAL FELLOW

117

A Catch as Sung at Vauxhall

1st
Sir you Sir you Sir you are a comical Fellow your

2^d
Nay you nay you you are a comical Fel - low

3^d
What I what I am I a comical Fellow

Nose your Nose it is hooked your Back your

you squint you squint with such Grace so red so

no no pray do not say so no no pray

Back it is crooked y Nose it is hooked y Back it is crooked &

red is your Face you squint with such Grace so red is your Face 'tis

do not say so no pray do not say so pray do not say

you are a comical Fellow what I no

you are a comical Fellow yes you

so no pray say not so no no

you yes you are a comical Fellow

'tis you 'tis you are the comical Fellow

no no I'm fure I'm no comical Fellow what I

DEAR YOUTH

Sung by M^{rs} Baddeley, in the Rival Candidates.

Affettuoso

Dear Youth my foud heart you have won, 'Tis a

truth that it cannot de - ny - - ; Love's fetters have

made us but one, Then tell me ah why did you

fly. My hand shall the honour re - pay,

As wit-ness this a - morous figh - - So be -

lieve me when hither you stray You

Mr Vernon
for

need not I ne-ver will fly.

For the German Flute

THE ROSE A GLEE

For 3 Voices Set by M^r R. Taylor, For the Musical Magazine.

Amoroso

Sweet are the flow'rs that deck the fields sweet is the

Sweet are the flow'rs that deck the fields sweet is the

Sweet are the flow'rs that deck the fields sweet is the

smell the blossom yields sweet is the summer's

smell the blossom yields sweet is the summer's

smell the blossom yields sweet is the summer's

gale that blows and sweet tho' sweeter you the

gale that blows and sweet tho' sweeter you the

gale that blows and sweet tho' sweeter you the

Rose Survey the gardens fields and bow'rs the

Rose Survey the gardens fields and bow'rs the

Rose Survey the gardens fields and bow'rs the

buds and blossoms and the flow'rs then tell me where the
 buds and blossoms and the flow'rs then tell me where the
 buds and blossoms and the flow'rs then tell me where the
 woodbine grows that vies in sweetness with the Rose.
 woodbine grows that vies in sweetness with the Rose.
 woodbine grows that vies in sweetness with the Rose.

Duet for two German Flutes

Giga

DIVERTIMENTO

For the Harpsichord or Forte Piano with Accompany-
ment for the Violin Composed by M^r Thomas Smart
For the Musical Magazine

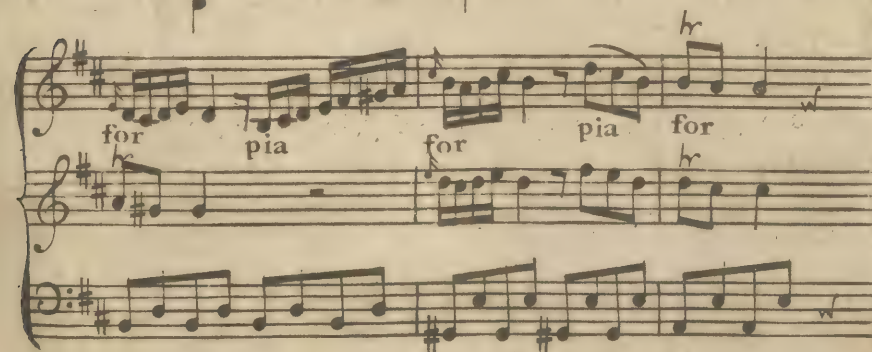
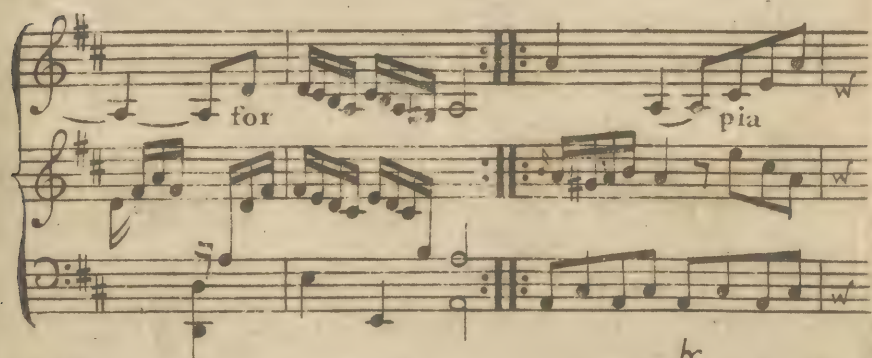
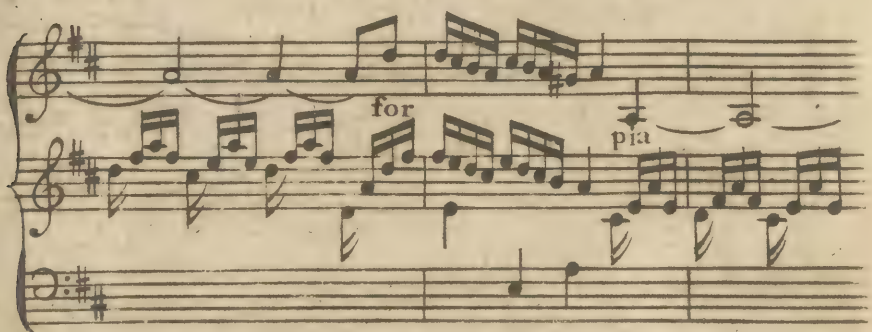
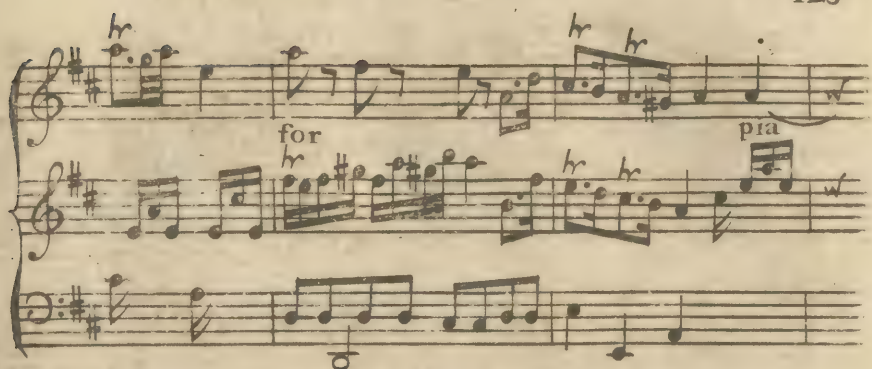
Violin *pia* *for* *pia* *for* *pia*

Allegro Moderato

for *pia* *for*

pia *for* *pia* *for*

pia



Handwritten musical score on page 124, featuring three systems of piano and vocal staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "pia" and "for" are written below the vocal staves.

System 1:

- Vocal staff: *pia* for *pia*
- Piano staff: Accompanying piano accompaniment.
- Bass staff: Bass line.

System 2:

- Vocal staff: *for* *for*
- Piano staff: Accompanying piano accompaniment.
- Bass staff: Bass line.

System 3:

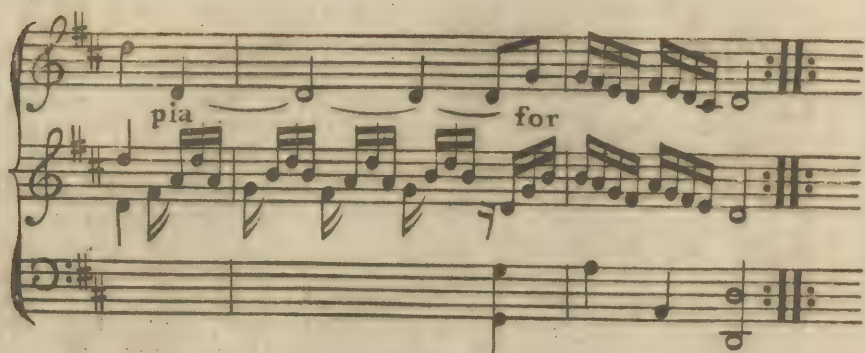
- Vocal staff: *pia* *for* *pia* *for*
- Piano staff: Accompanying piano accompaniment.
- Bass staff: Bass line.

Handwritten musical score on page 125, featuring three systems of staves. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

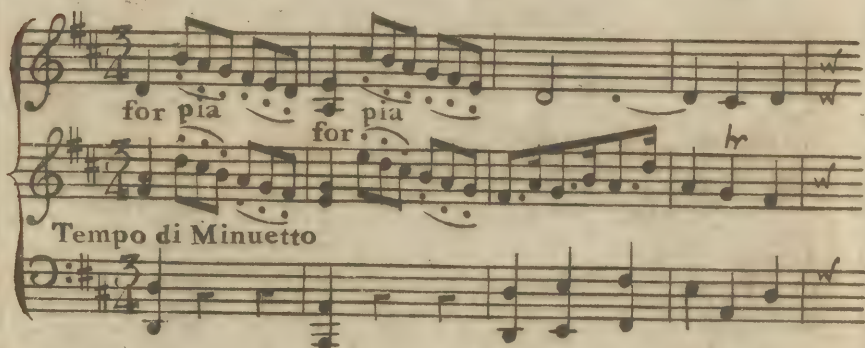
The first system consists of three staves. The top staff begins with the marking *pia*. The middle staff contains the marking *for* and *pia*. The bottom staff has a marking *hr*.

The second system also consists of three staves. The top staff has a marking *for*. The middle staff has a marking *for*. The bottom staff has a marking *hr*.

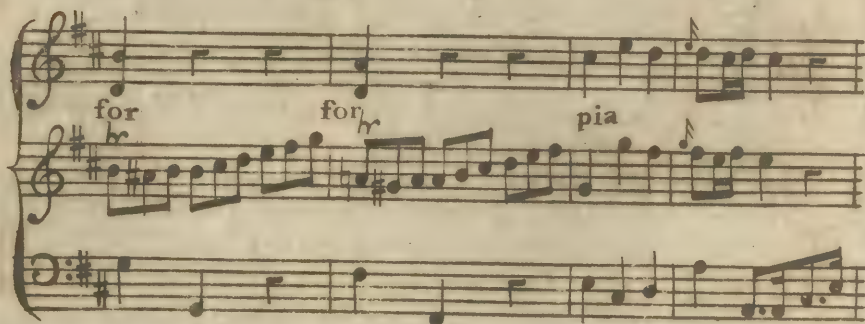
The third system consists of three staves. The top staff has a marking *pia*. The middle staff has a marking *for*. The bottom staff has a marking *hr*.



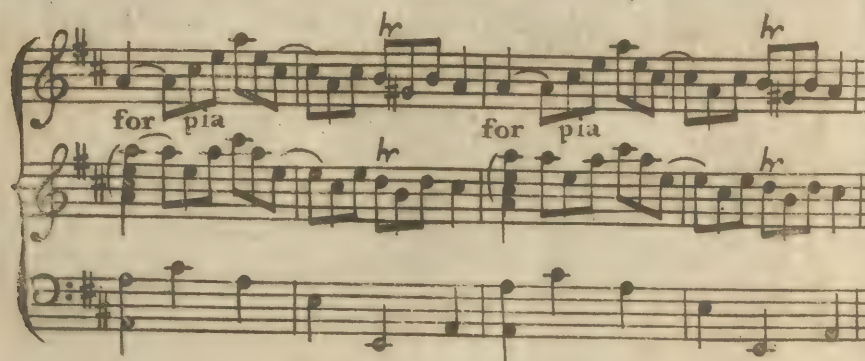
First system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes the lyrics "pia" and "for".



Second system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes the lyrics "for pia" and "for pia". The tempo marking "Tempo di Minuetto" is present.



Third system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes the lyrics "for" and "pia".



Fourth system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes the lyrics "for pia" and "for pia".

Handwritten musical score on page 127, featuring six systems of three staves each. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notations such as notes, rests, and dynamic markings. The lyrics "for pia for pia for pia" are written below the first four systems. The manuscript shows signs of age, including ink bleed-through and some staining.

for pia for pia for pia

Handwritten musical score on page 128, featuring three systems of piano accompaniment with vocal lines. The music is in G major (one sharp) and 4/4 time. The first system includes lyrics "pia" and "for". The second system includes "pia" and "hr". The third system includes "for" and "pia". The fourth system includes "for" and "hr". The piece concludes with a double bar line.

OUR ABSENT FRIENDS

129

A CANON of four in Unison

1
2
3
4

Heres a Health to all them that we love

Heres a Health to all them that love us

Heres a Health to all them that love those that love then

love those that love them that love us

2
3
4
1

Detailed description: This is a musical score for a canon in four parts. The music is written on four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The lyrics are: 'Heres a Health to all them that we love', 'Heres a Health to all them that love us', 'Heres a Health to all them that love those that love then', and 'love those that love them that love us'. The staves are numbered 1, 2, 3, and 4. There are repeat signs at the end of each staff, with numbers 2, 3, 4, and 1 indicating the sequence of the parts.

THE KINGS HEALTH A Canon of fix in Unison

God save the King

Long live the King

Let the King live

Let the King live for

ever and ever

A - - - - men.

Detailed description: This is a musical score for a canon in six parts. The music is written on six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The lyrics are: 'God save the King', 'Long live the King', 'Let the King live', 'Let the King live for', 'ever and ever', and 'A - - - - men.'. The staves are numbered 1 through 6. The music is a canon, meaning the parts enter at different times but follow the same melody.

HUNTING SONG

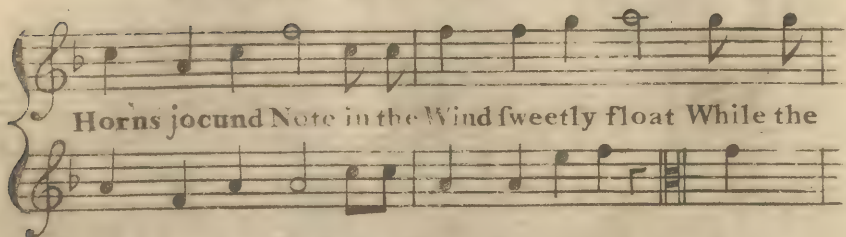
Sung by M^{rs} Wrihten in the Maid of the Oaks.

Allegretto

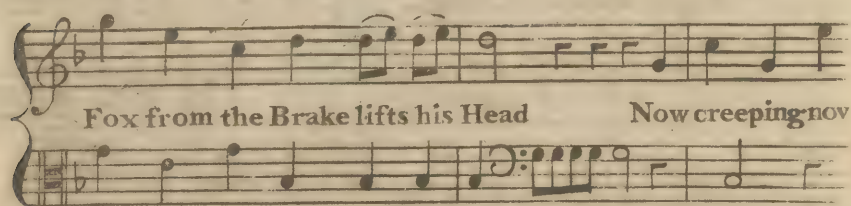
The musical score is written for piano on grand staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The tempo is marked 'Allegretto'. The score consists of six systems of two staves each. The first five systems are instrumental, featuring a melody in the treble staff and a bass line in the bass staff. The sixth system contains the lyrics 'Come rouse from your Trances The fly Morn ad-' and the seventh system contains 'vances To catch Sluggish Mortals in Bed Let the'. The music is written in a style typical of 19th-century sheet music.

Come rouse from your Trances The fly Morn ad-

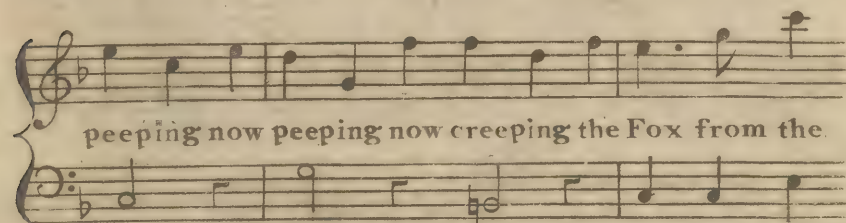
vances To catch Sluggish Mortals in Bed Let the



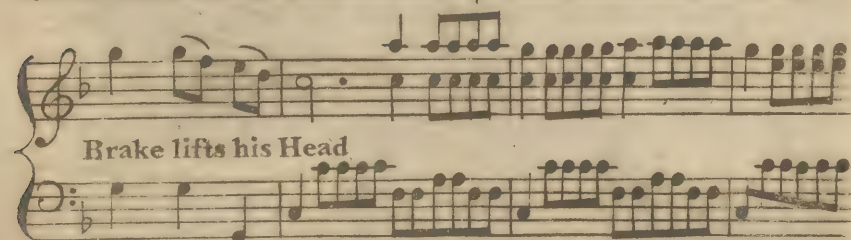
Horns jocund Note in the Wind sweetly float While the



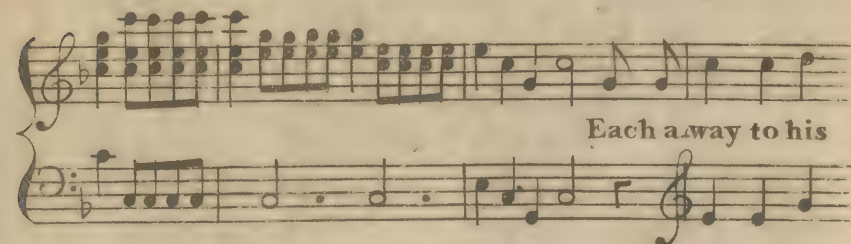
Fox from the Brake lifts his Head Now creeping now



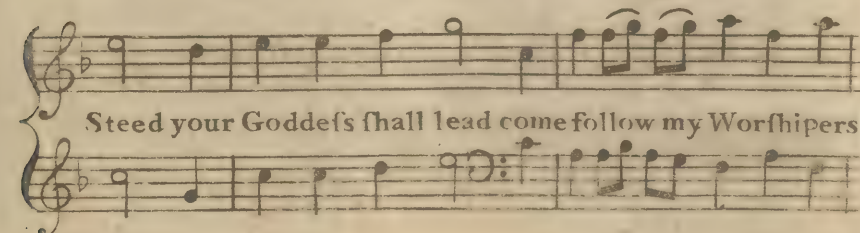
peeping now peeping now creeping the Fox from the



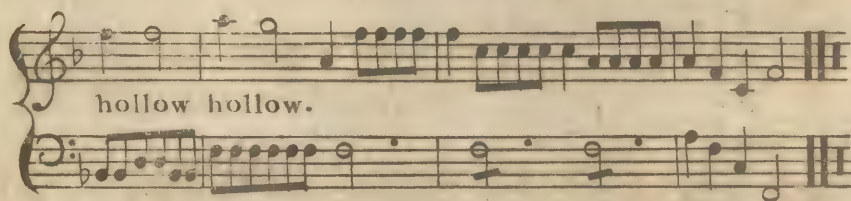
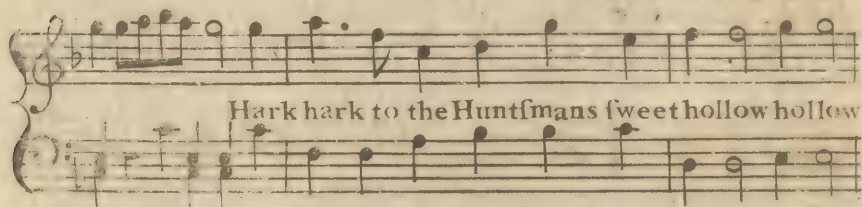
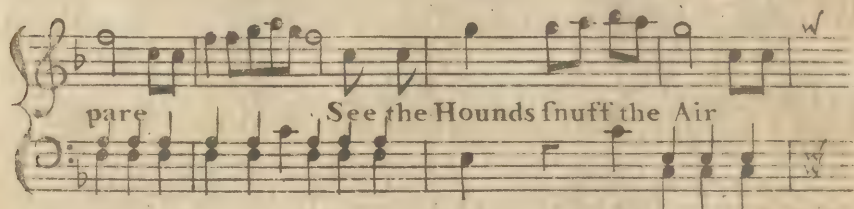
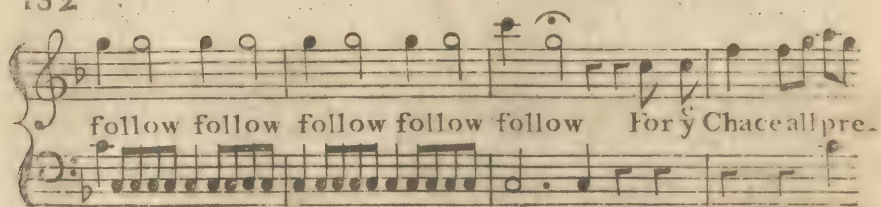
Brake lifts his Head



Each away to his



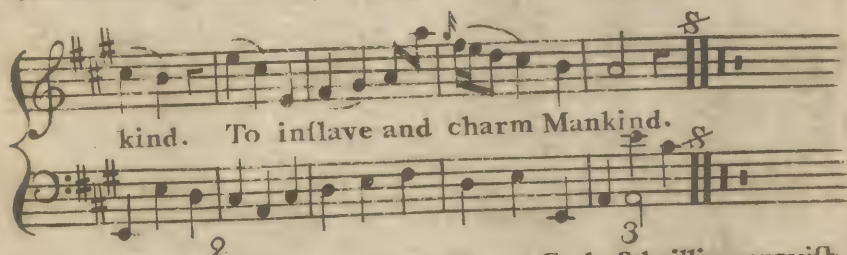
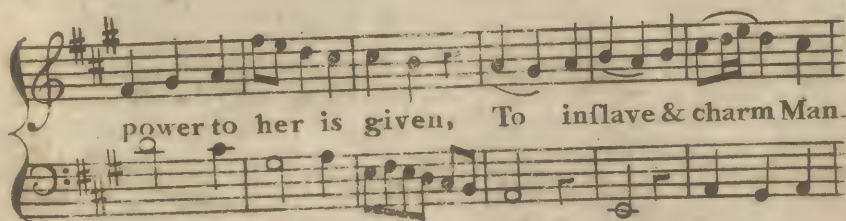
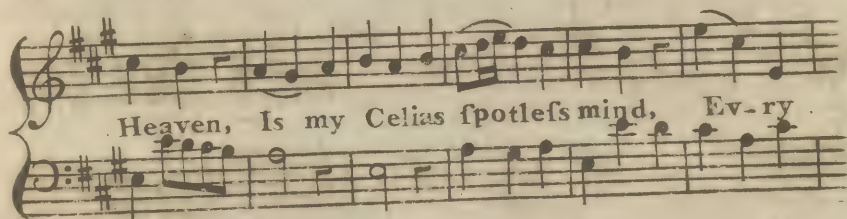
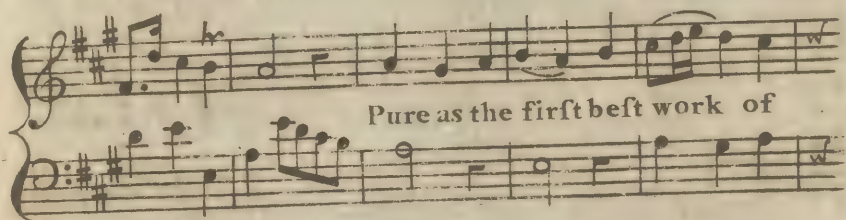
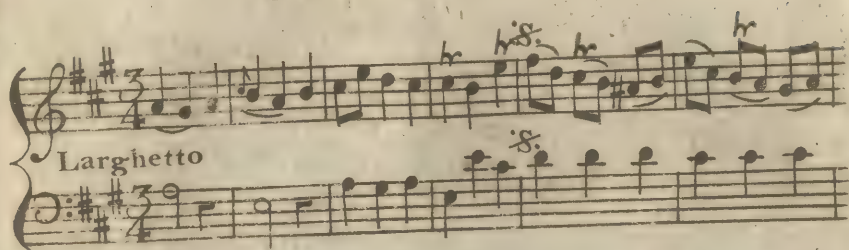
Steed your Goddesses shall lead come follow my Worshipers



Hark Jowler, kark Rover,
 See Reynard breaks Cover,
 The Hunters fly over the Ground,
 Now they skim o'er the Plain;
 Now they dart down the Lane,
 And the Hills Woods and Vallies resound,
 With dashing and splashing,
 The Hills Woods and Vallies resound.
 Then away with full speed
 Your Goddess shall lead,
 Come follow my Worshipers follow;
 O'er Hedge Ditch and Gate,
 If you stop you'r too late,
 Hark hark to the Huntsmans sweet hollow.

CELIA

133



Thus her mind her face adorning
Each resistless love excites
But if love I proffer scorn
She my lambent passion flings

Tyrant God of thrilling anguish
At whose sacred shrine I kneel
Teach her in her turn to languish
And endure the pangs I feel

But if cruel she refuses
And disowns thy pow'r divine
Make oh! make the Man she chuses
Treat her heart as she does mine

ABSENT DELIA

The Words by M^r Williamfon, Set by M^r Thomas Smart.
For the Musical Magazine

Musical score for the song "Absent Delia". The score is written for voice and piano in G major (one sharp) and 3/4 time. It consists of eight systems of music, each with a vocal line and a piano accompaniment. The tempo is marked "Moderato". The lyrics are: "for How happily past the sweet moments a-way, When Delia went with me, throughout the long day; pia How charming the prospect delightful the". The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings (p, f, pia).

Moderato *pia* *f.* *p.* *f.* *p.* *f.* *p.*

f. *p.*

for

How happily past the sweet moments a-way, When

p. *f.* *p.*

Delia went with me, throughout the long day; *pia*

How charming the prospect delightful the

view, I thought that such pleasure no Shepherd e'er

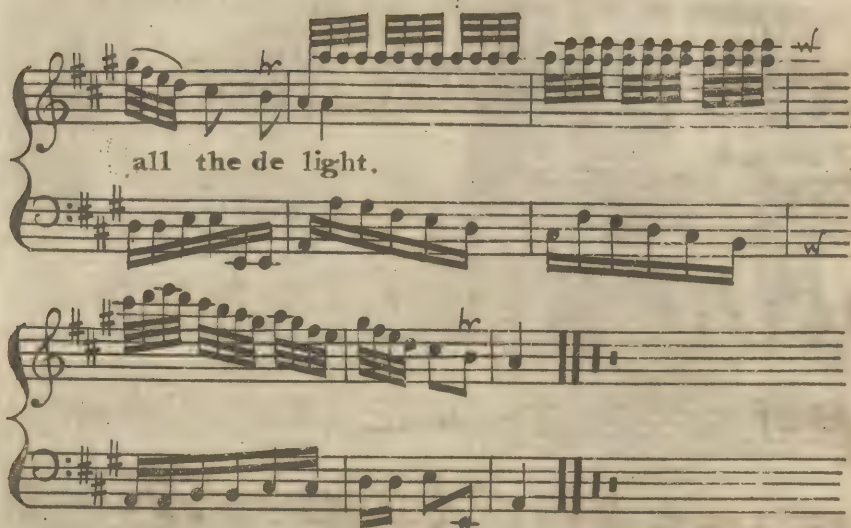
knew, But Delia is fled and the prospect is o'er, And

all my fond happiness now is no more;

Tho' nature was charming and

sweet to the sight, 'Twas Delia I find that gav'

all the de-light 'Twas Delia I find that gave



2

As usual I trace the sweet Meads in the Morn,
 But all things seem diff'rent quite dull and forlorn,
 The Note of the Lark once so pleasing and clear,
 Grates nothing but discord alas to my Ear;
 When the Nymphs and the Shepherds all sportive advance
 I rail at the Music and fly from the dance,
 For why should they all be so happy and gay
 While I am so sad and my Delia's away.

3

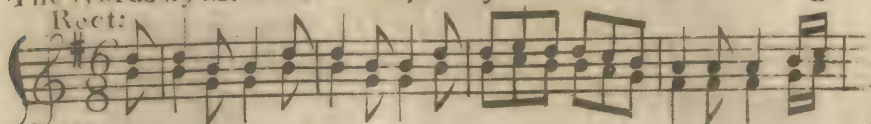
The Spring crown'd with verdure to others may shine,
 And nature around seem enchanting and fine,
 Yet all this appearance to me is in vain,
 The more I behold still the greater my pain:
 Then come with thy presence and chear my fond heart,
 And add to each blessing by taking a part,
 'Tis Delia alone can each pleasure renew,
 And call all that's charming again to my view.

HUNTING SONG

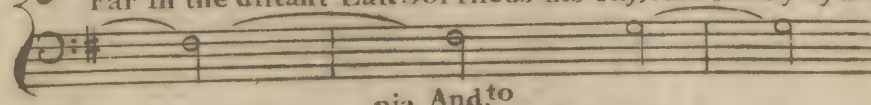
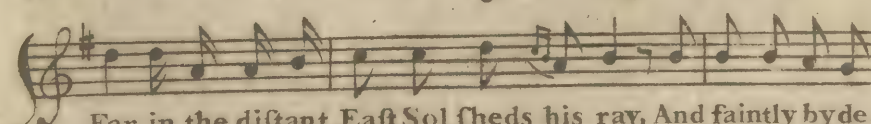
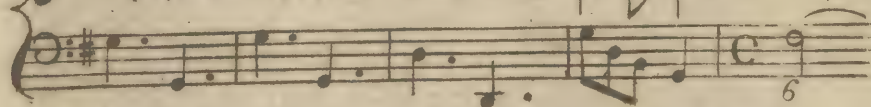
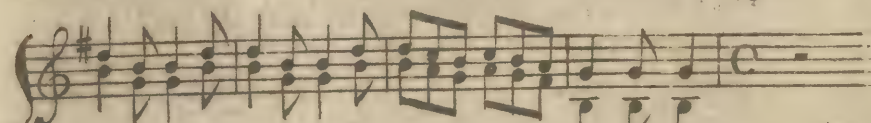
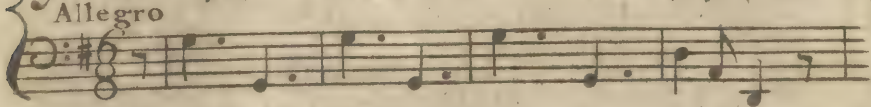
137

The Words by M^r Williamon, Set by B.F. for the Musical Mag^e.

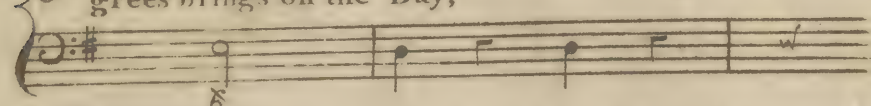
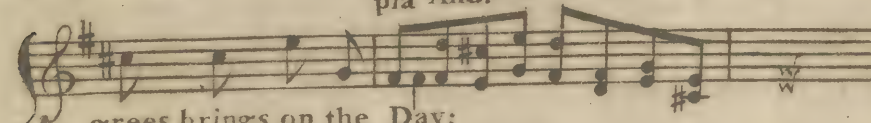
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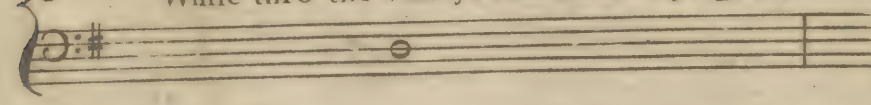
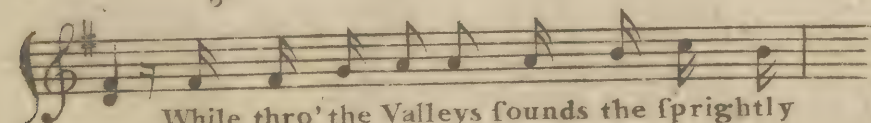
Allegro



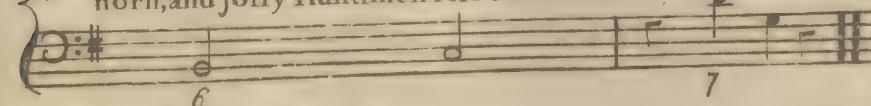
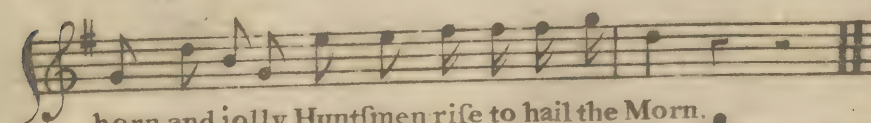
Far in the distant East Sol sheds his ray, And faintly hyde.



grees brings on the Day;



While thro' the Valleys sounds the sprightly



horn, and jolly Huntsmen rise to hail the Morn.

6

7

Air

Brisk

pia

for

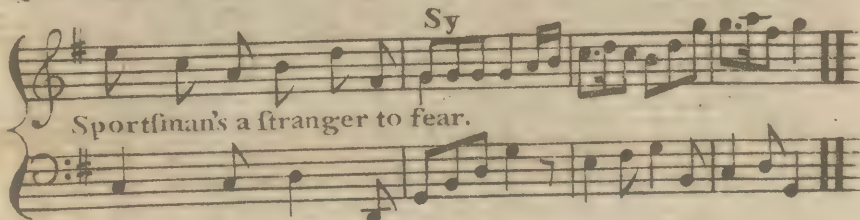
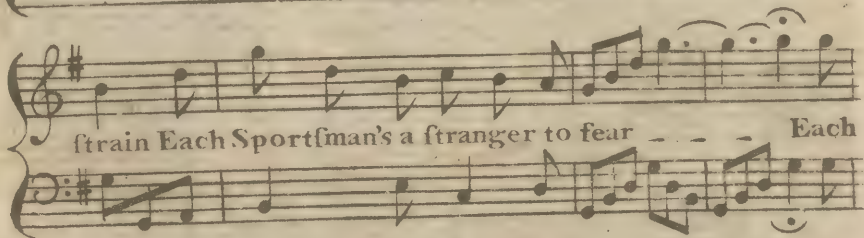
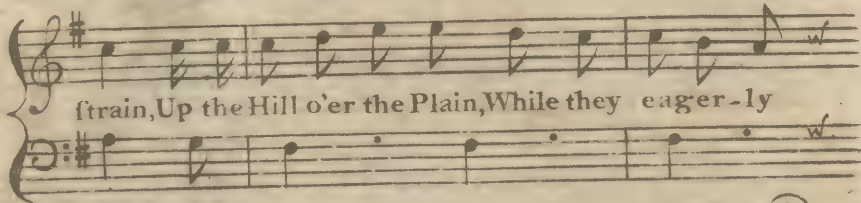
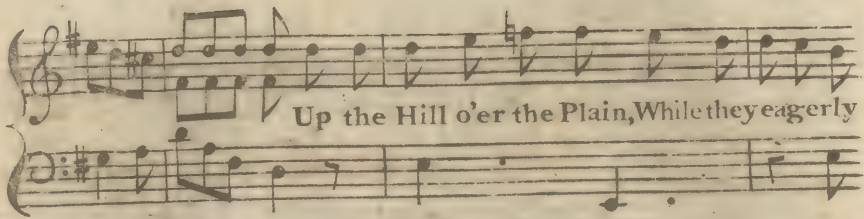
While they pant for the chase, Health

Sy

glows in each face, Mirth joins in the jovial career

While they pant for the chase, Health glows in each

face Mirth joins in the jovial career Sy



2
What sweets nature yields,
Thro' the woodlands and fields,
When the season for hunting invites:
Tho' the Ball and the Play,
May be splendidly gay,
They match not with Sportsmen's delight.

3
The midnight parade,
To the grand Masquerade,
Will banish the bloom of the face;
But the Hunters are seen,
Undisturbed with spleen,
And gather fresh bloom from the Chace.

4
Then rise in the Morn,
To the sound of the Horn,
And health with rich pastime pursue:
For sweet is the sound,
Of the staunch mettled Hound,
And charming the prospect in view.

JENNY OF THE GREEN

Set by M^r Thomas Smart, for the Musical Magazine.

The musical score for 'The Merry Magician' is presented in two systems. The first system is for the vocal part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth and sixteenth notes. The second system is for the piano accompaniment, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The accompaniment begins with a quarter note G3, followed by a dotted quarter note A3, and then a series of eighth and sixteenth notes. The score is written in a clear, legible style with standard musical notation.

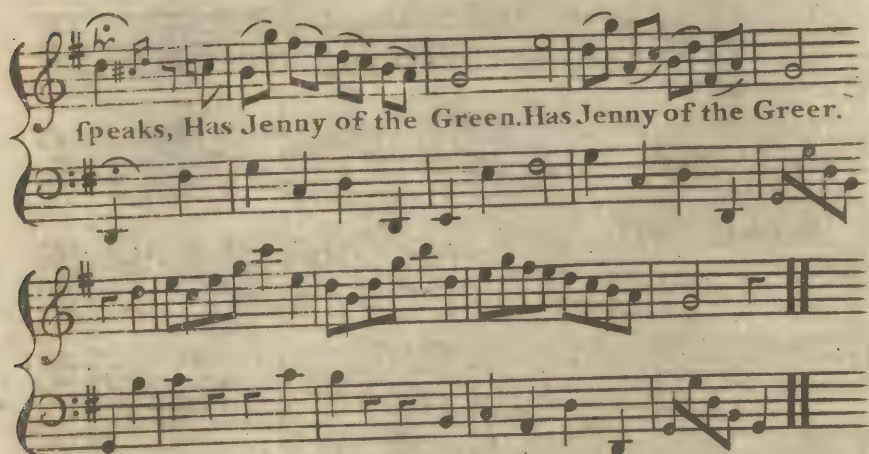
A musical score for a piece titled "Let". It features two staves: a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The treble staff begins with a treble clef and a key signature of two sharps. The melody is written in a style that suggests a vocal line, with various note values including eighth and sixteenth notes, and rests. A fermata is placed over a note in the middle of the staff. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment is written in a style that suggests a piano or organ accompaniment, with various note values including eighth and sixteenth notes, and rests. The word "Let" is written in a large, stylized font at the end of the treble staff.

older bards those Beauties boast, That in their times have

been, In opposition I will toast, Young Jenny of the

Green, With Ruby lips and Rosy cheeks, Where Lilly's

inter-vene, And graceful smiles when e'er she.



2

Who e'er beholds those peering Eyes,
 Her easy shape and mien,
 Amaz'd with instant rapture dies,
 For Jenny of the Green.
 Oft times I've seen her trip along,
 More blith then Fairy Queen,
 And frequent chant some airy song,
 Does Jenny of the Green.

3

Where e'er she goes new joys arise,
 Pleasures tell then unseen,
 And ev'ry melancholy flies,
 From Jenny of the Green.
 What e'er Man would in Woman find,
 With ease may here be seen,
 Each Beauty that adorn's the mind,
 In Jenny of the Green.

4

How oft to turn away I strive,
 But still towards her lean,
 When absent I am scarce alive,
 From Jenny of the Green.
 What happyness would on me wait,
 Could I in Church be seen,
 My hand to join in marriage fate,
 With Jenny of the Green.

142 PRITHEE FOOL BE QUIET

Scotch Song Sung by Miss Jamefon, at Vauxhall

Allegretto

The first system of musical notation for the song. It consists of a treble and a bass staff joined by a brace. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple accompaniment. The tempo marking 'Allegretto' is written below the treble staff.

pia

The second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The marking 'pia' is written below the treble staff.

for

The third system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The marking 'for' is written below the treble staff.

Young

The fourth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The marking 'Young' is written below the treble staff.

Jockey fought my heart to win, And wo'd as Lovers

The fifth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'Jockey fought my heart to win, And wo'd as Lovers' are written below the treble staff.

woo, I verfd in all our Sexes Art, Did just as.

The sixth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'woo, I verfd in all our Sexes Art, Did just as.' are written below the treble staff.

Sy
Maidens do.

What e'er he'd figh what eer he'd

vow, I'd study to be fhy at, And when he

press'd his fate to know, And when he press'd his fate to

know 'twas Prithee fool be quiet. Prithee fool be

quiet 'twas Prithee fool Prithee fool twas Prithee fool be quiet.

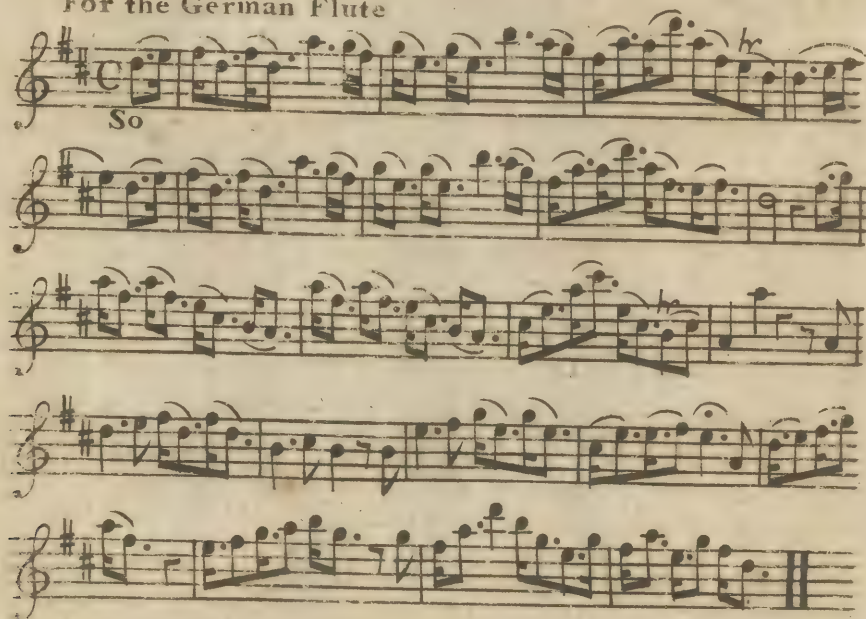
2

Month after Month of am'rous pain,
 He made a mighty fufs,
 Why if you know one loves a Swain,
 'Tis wrong to fay one does:
 He told me Paffion could not live,
 Without more pleafing diet,
 And pray what answer could I give,
 But Prithce fool be quiet.

3

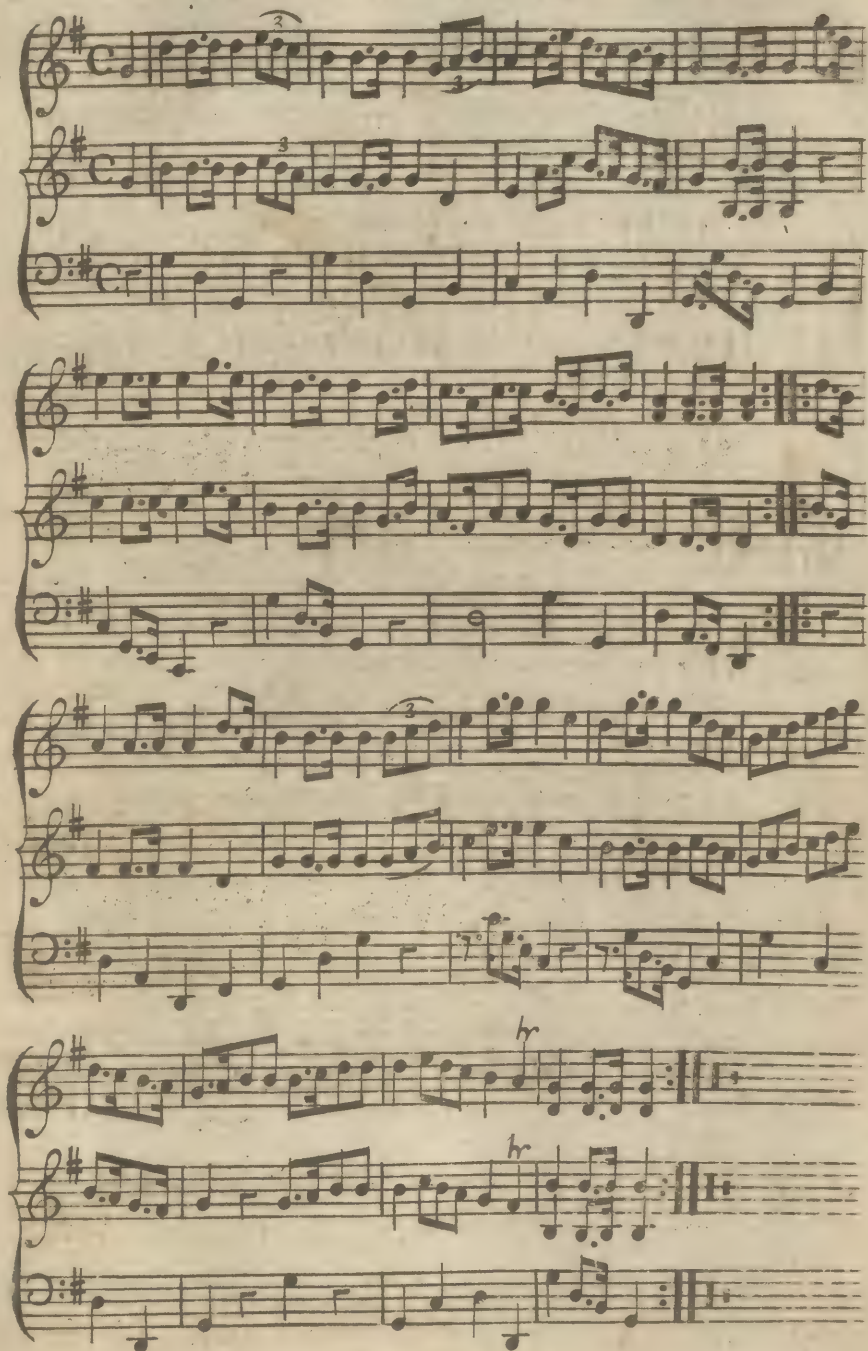
At length he made a bold effay,
 And like a Man he cryd,
 Thy hand my Dear this very day,
 Shall Celia be my Bride;
 Convinc'd he would have teaz'd me ftill,
 I could not well deny it,
 And now believe me when I will,
 I make the foolbe quiet.

For the German Flute



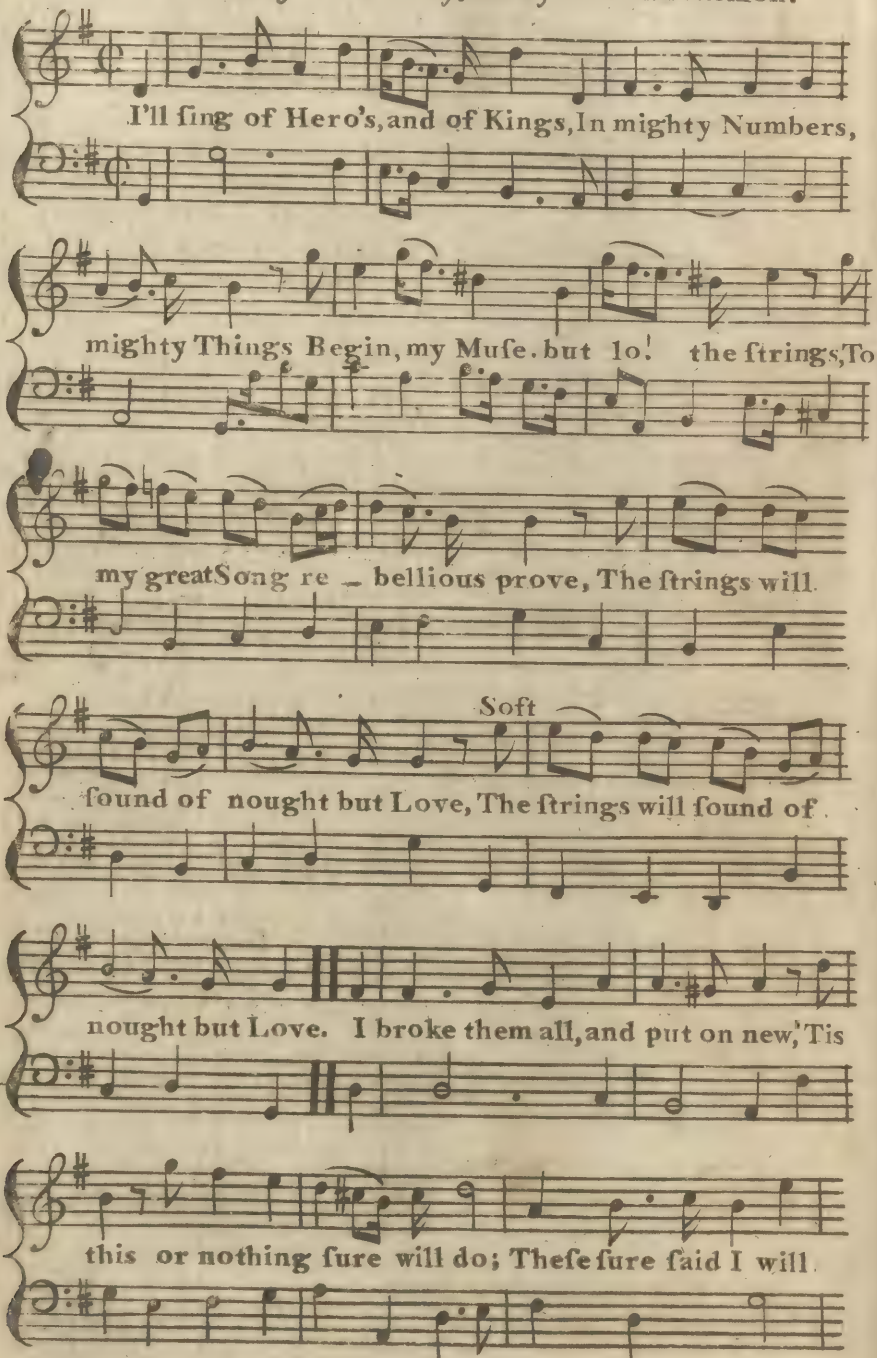
A NEW MARCH
Composed for the 15th Regiment.

145

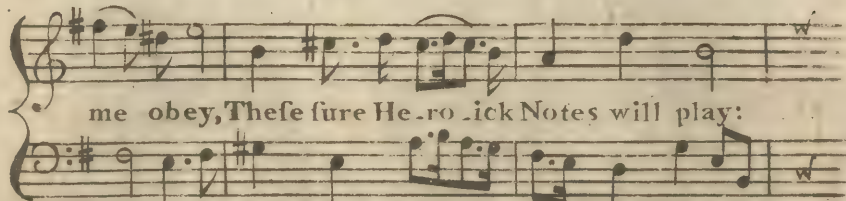


SONG

The Words by M^r Cowley, Set by M^r John Jackfon.



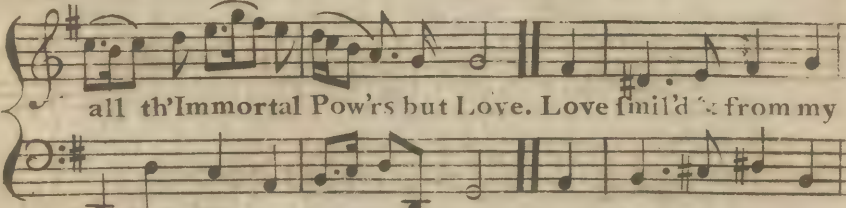
I'll sing of Hero's, and of Kings, In mighty Numbers,
mighty Things Begin, my Muse. but lo! the strings, To
my great Song re - bellious prove, The strings will.
Soft
found of nought but Love, The strings will found of
nought but Love. I broke them all, and put on new, 'Tis
this or nothing sure will do; These sure said I will.



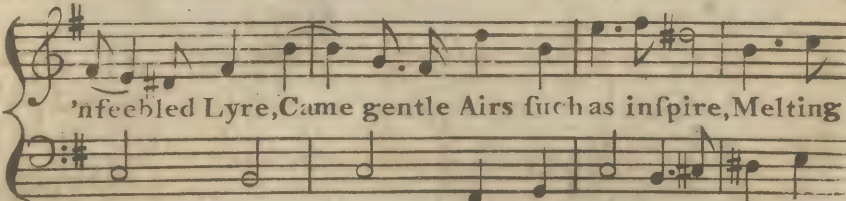
me obey, These sure He-ro-ick Notes will play:



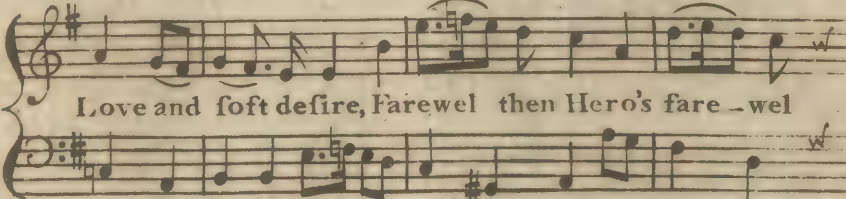
Straight I began with Thun - - - - - dring Jove, And



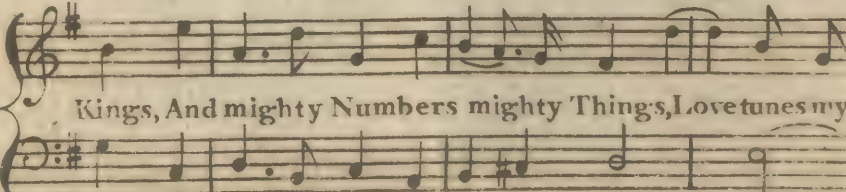
all th'Immortal Pow'rs but Love. Love smil'd from my



'nfeebled Lyre, Came gentle Airs such as inspire, Melting



Love and soft desire, Farewel then Hero's fare - wel



Kings, And mighty Numbers mighty Things, Love tunes my

heart Love tunes my heart just to my strings

Chorus

Fare-wel then Hero's farewel Kings and

Fare-wel then Hero's farewel Kings and

Farewel then Hero's then fare-wel

mighty Numbers mighty mighty Things Love tunes my

mighty Numbers mighty mighty Things Love

Kings and mighty Numbers mighty Things Love tunes my

Soft heart my heart just to my strings Love tunes my

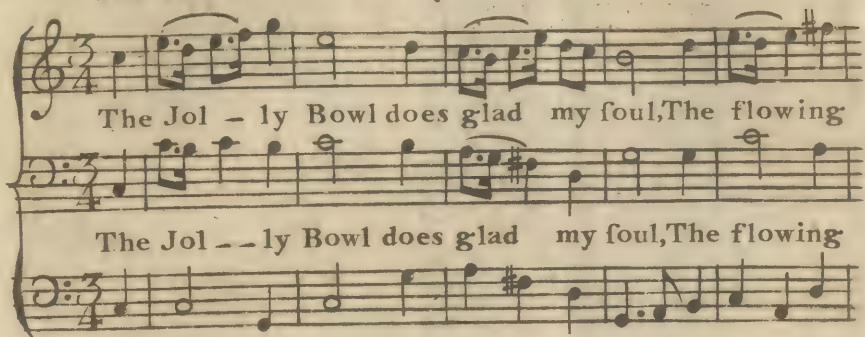
tunes my heart just to my strings Love

heart my heart just to my strings Love tunes my

heart my heart just to my strings

THE JOLLY BOWL

For two Voices Set by Mr Markham



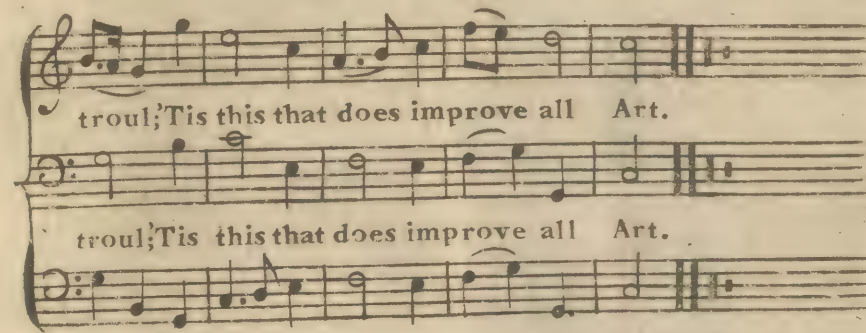
The Jol - ly Bowl does glad my soul, The flowing

The Jol - - ly Bowl does glad my soul, The flowing



Liquor cheers my Heart: I re - - vel free from all con-

Liquor cheers my Heart: I re - - vel free from all con-



troul; 'Tis this that does improve all Art.

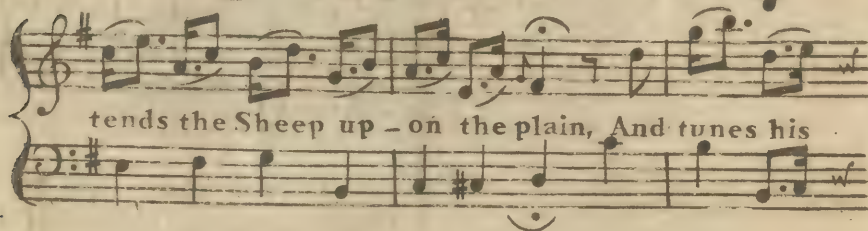
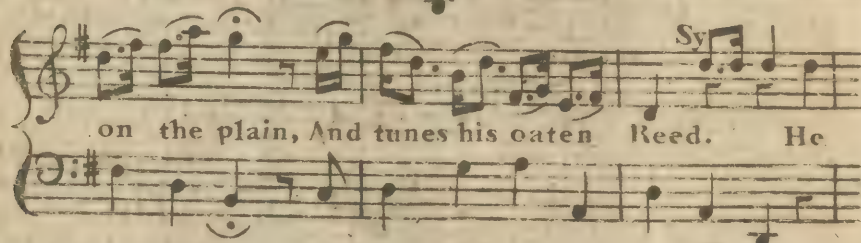
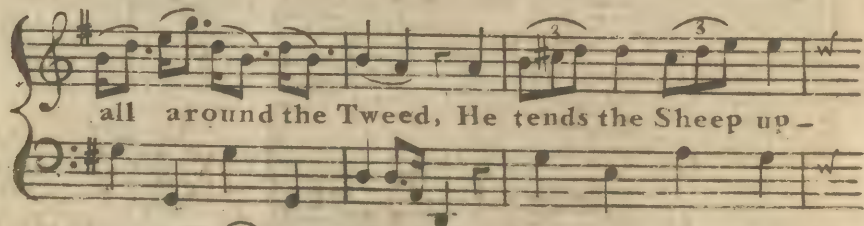
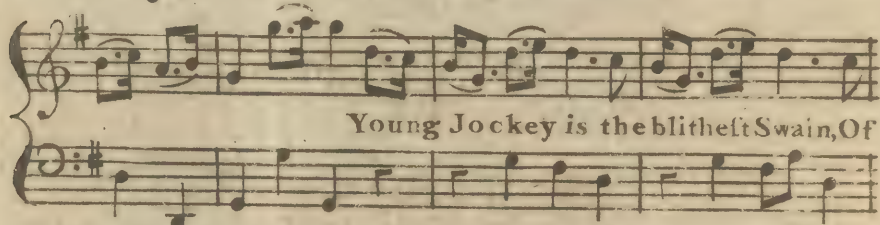
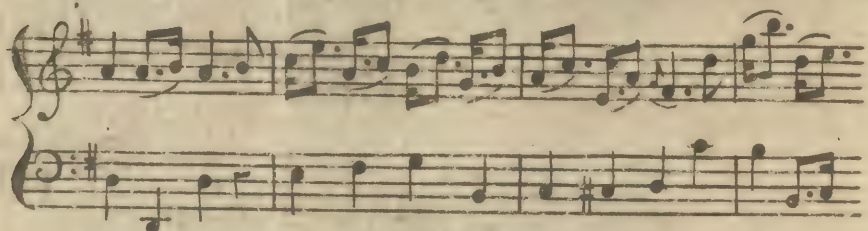
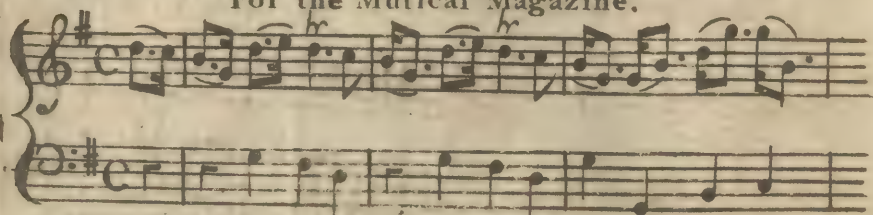
troul; 'Tis this that does improve all Art.

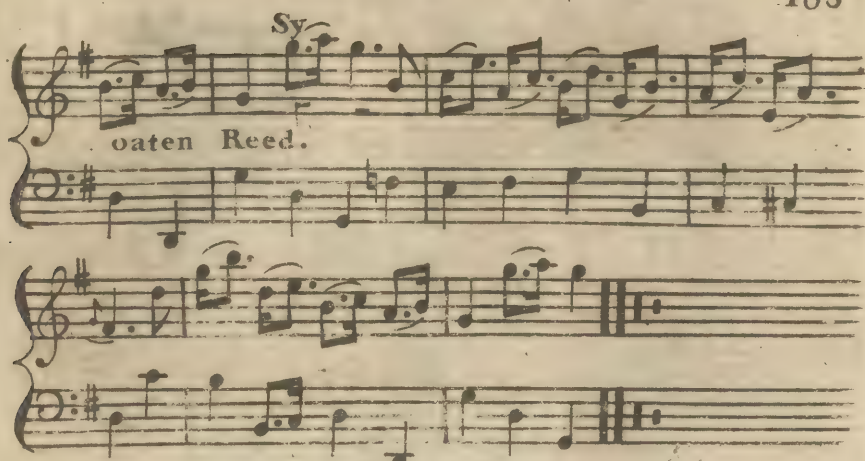
2

The Miser may be pleas'd with Gold,
 The Sporting Beau with pretty Lads;
 But I'm best pleas'd when I behold,
 The Nectar sparkling in the Glafs.

JOCKEY

A Scotch Song, The Words by Mr Hawkins, Set by B. F.
For the Musical Magazine.

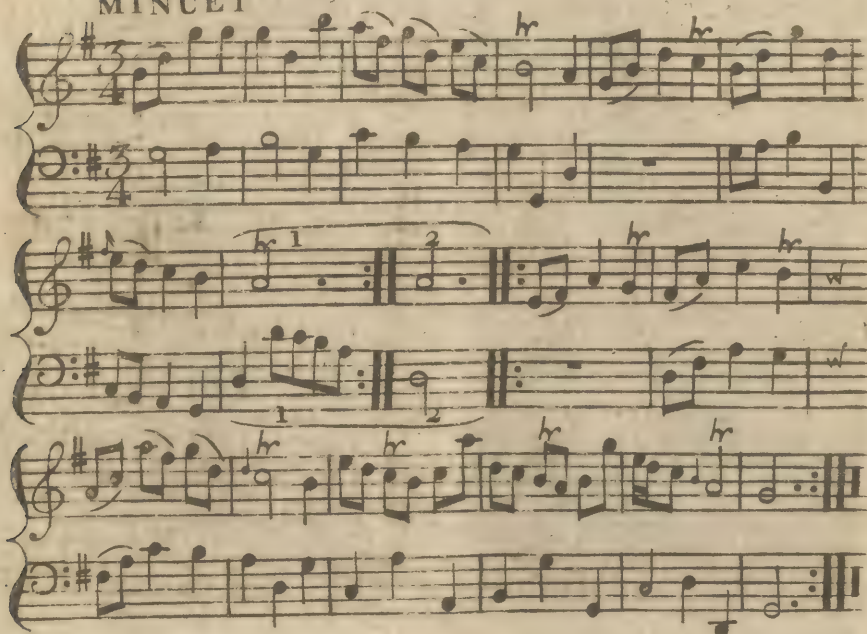




2
 He calls me his dear life and care,
 And his own Jenny too,
 He vows by all that's good and fair,
 To me he will prove true.

3
 So Jockey is aworthy Swain,
 And I'll be Jockeys wife,
 Then bid adieu to care and pain,
 And so be blest for life.

MINUET



HOOK OR BY CROOK

Sung by M^r Vernon, at Vauxhall.

Allegro

few years a-go, in the days of my Grannam , A

worthy good woman as ever broke bread, What lectours she

gave in the morning be gan'em, Nor ceas'd tell she

Sy

laid herself down on her bed;

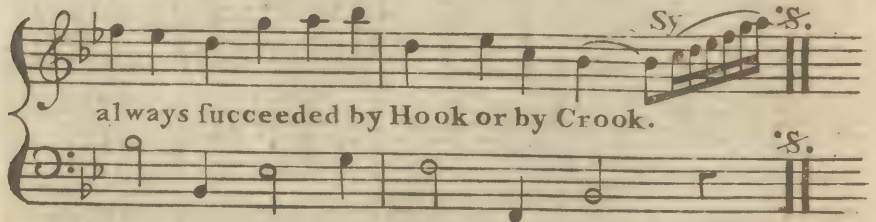
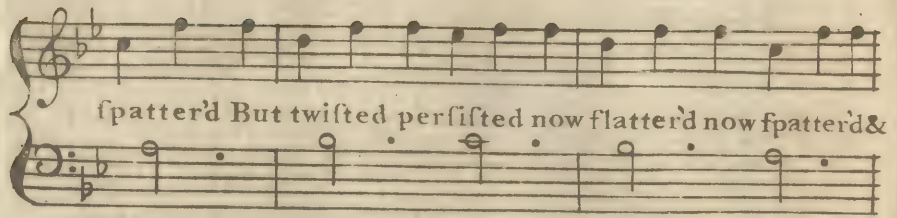
She never declin'd what she once undertook, She

never declin'd what she once undertook, But twist'd, per-

fist'd now flatter'd now spatter'd, And always suc -

ceeded by Hook or by Crook by Hook or by Crook by

Hook or by Crook But twist'd perlist'd now flatter'd now



2

Said the Child whatever your fate is hereafter,
 If married, if single, if old or if young,
 In madness, in sadness, in tears or in laughter,
 But follow my maxims you cannot do wrong,
 Each passion each temper I always cou'd brook,
 When scolded I moulded
 When heated retreated
 And manag'd my matters by Hook or by Crook.

3

Ensnar'd by her counsels I ventur'd to marry,
 And fancy'd a wife by my Grandmothers rules,
 Might be taught like a spaniel to fetch & to carry,
 But soon I found out that we both had been fools,
 In vain I shew'd Madam the wonderful Book
 I coax'd her I box'd her
 But truly unruly
 Wives cannot be gover'n'd by Hook or by Crook.

For the German Flute

167

Sy

S.

So

Sy

So

Sy

S.

Sy

S.

DIVERTIMENTO II

By M^r R. Taylor for the Musical Magazine.

Violino

First system of musical notation for Violino, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written on a single staff. Dynamics include *p* (piano) and *f* (forte). The tempo is marked *Allegro Moderato*.

Second system of musical notation for Violino, measures 5-8. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written on a single staff. Dynamics include *f* (forte) and *p* (piano). The tempo is marked *Allegro Moderato*.

Third system of musical notation for Violino, measures 9-12. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written on a single staff. Dynamics include *f* (forte) and *p* (piano). The tempo is marked *Allegro Moderato*.

Fourth system of musical notation for Violino, measures 13-16. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written on a single staff. Dynamics include *f* (forte) and *p* (piano). The tempo is marked *Allegro Moderato*.

Handwritten musical score on page 171, featuring multiple systems of staves with treble and bass clefs, key signatures of three sharps, and various musical notations including notes, rests, and dynamic markings.

The score is organized into three main systems, each consisting of three staves (treble, alto, and bass clefs).

System 1 (Top): The first system contains three staves of music. The first staff has a treble clef and a key signature of three sharps. The second and third staves have bass clefs and the same key signature. The music consists of various note values and rests.

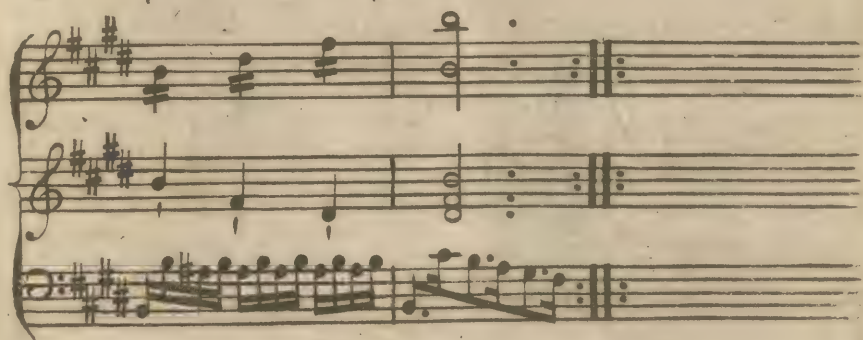
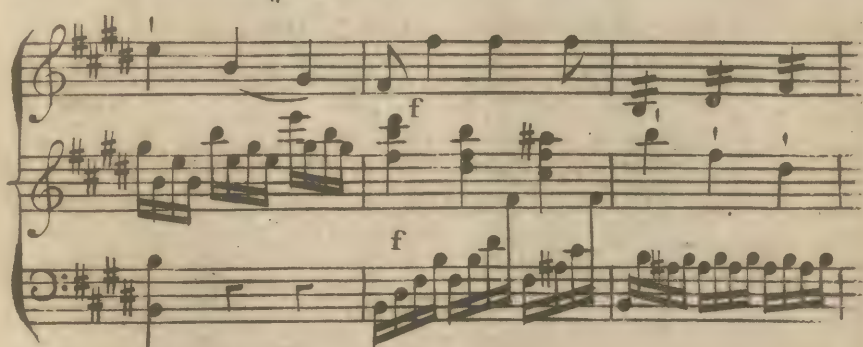
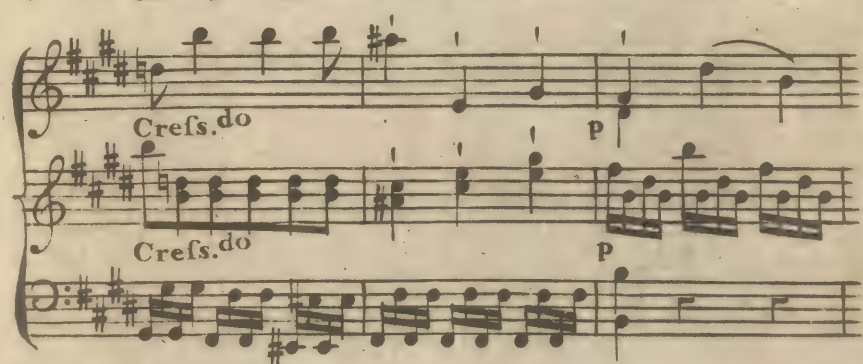
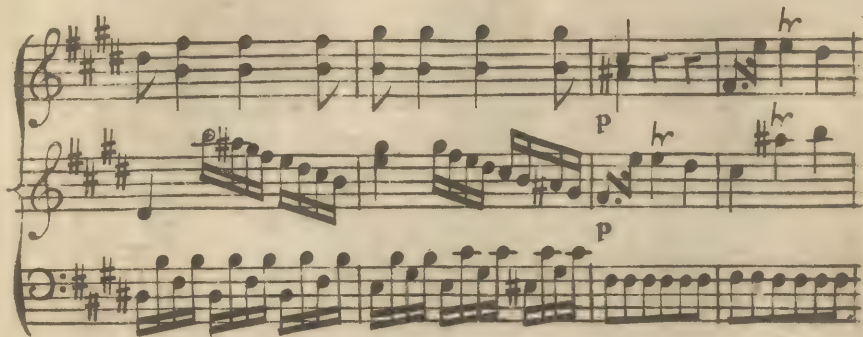
System 2 (Middle): The second system also consists of three staves. The first staff has a treble clef and a key signature of three sharps. The second and third staves have bass clefs and the same key signature. The music includes various note values and rests. A section of the music is marked with a double bar line and the tempo marking "Andante".

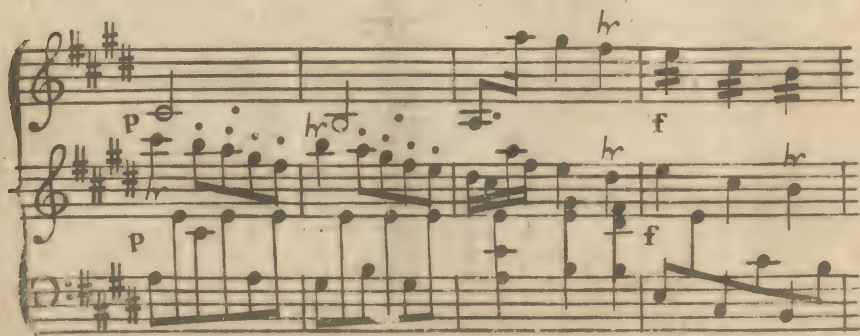
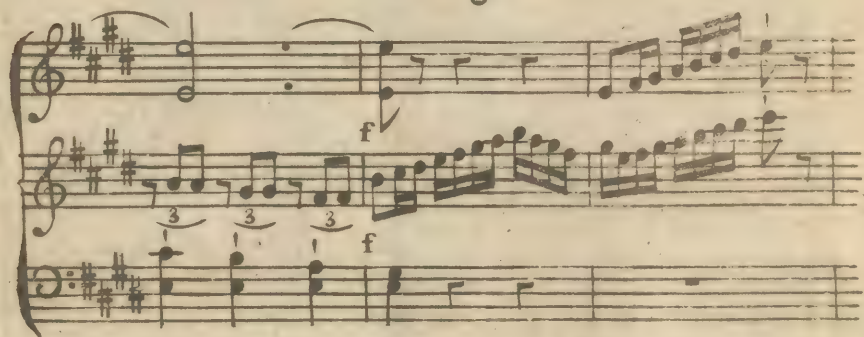
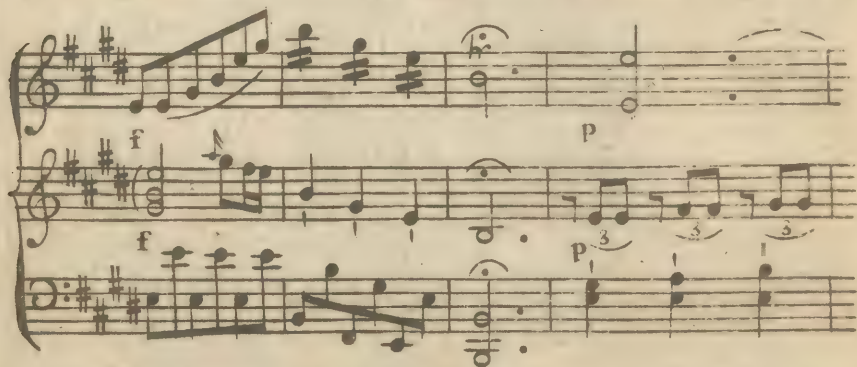
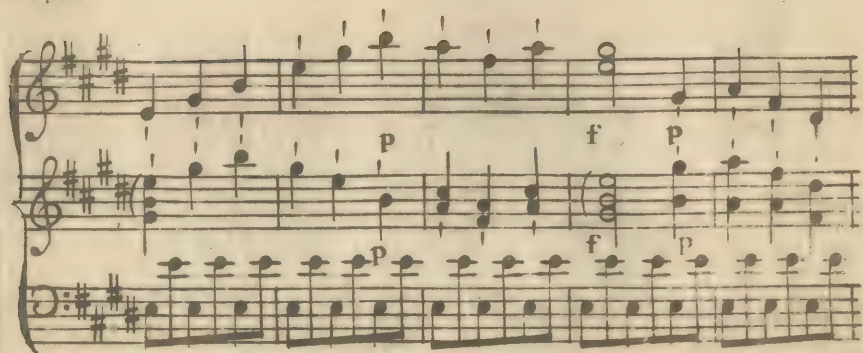
System 3 (Bottom): The third system consists of three staves. The first staff has a treble clef and a key signature of three sharps. The second and third staves have bass clefs and the same key signature. The music includes various note values and rests. A section of the music is marked with a double bar line and the tempo marking "Andante".

Key markings and dynamics include:

- Key Signature:** Three sharps (F#, C#, G#).
- Tempo Markings:** "Andante" appears twice, indicating a change in tempo.
- Dynamics:** "p" (piano) and "f" (forte) are used to indicate volume changes.
- Other Markings:** "S. Rondeau" is written above the first staff of the second system. "S." is written above the first staff of the third system.

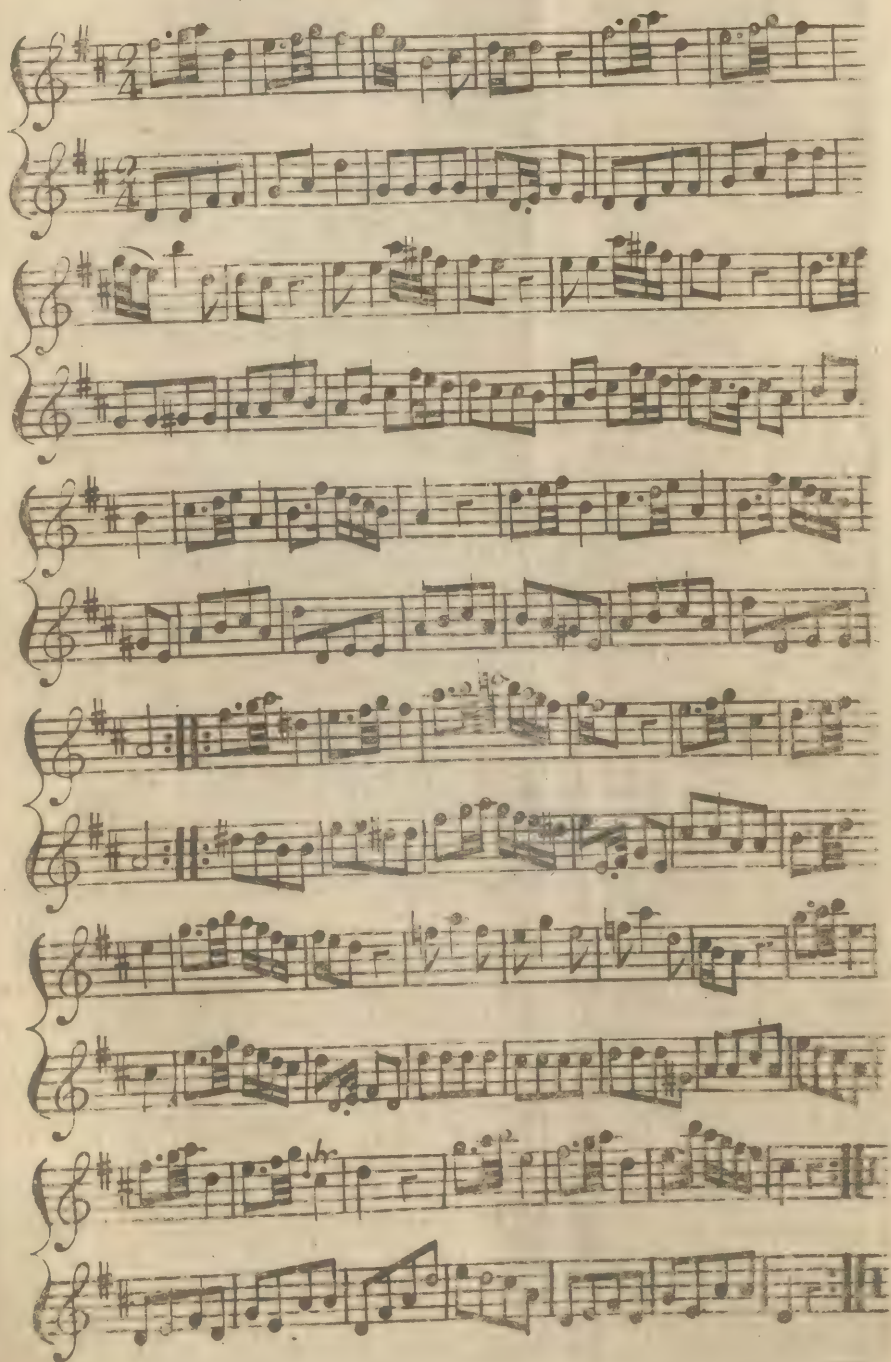
Handwritten musical score on page 172, featuring four systems of three staves each. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It includes dynamic markings (p, f), articulation (hr), and repeat signs. The piece concludes with a double bar line and the instruction "D.C.S.".





D U E T
For two German Flutes

173



WOMEN WIT AND WINE

Sung by M^r Vernon, at Vauxhall.

Allegretto

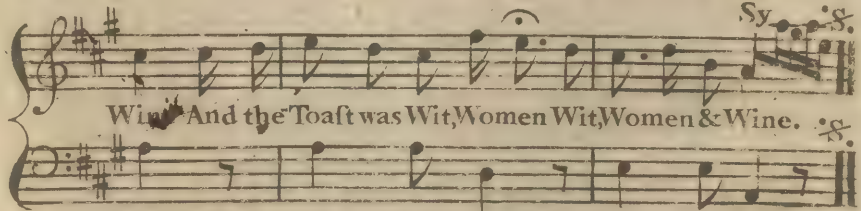
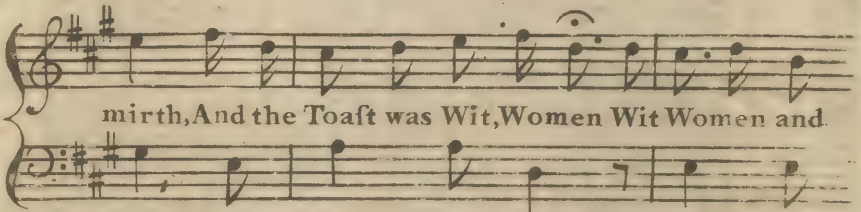
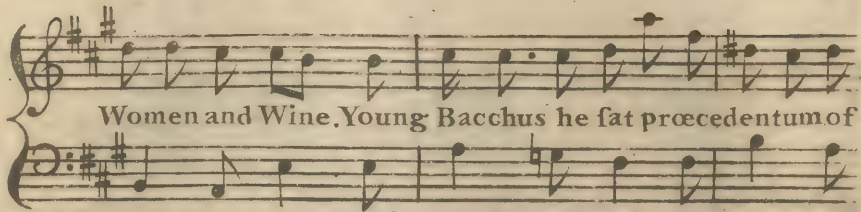
When Jove was re-

solvd to create the round Earth, He subpoened the

virtues the virtues divine, Young Bacchus he fat proce-

dentum of mirth, And the Toast was Wit, Women Wit

The musical score is written for voice and piano. It consists of eight systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The lyrics are written below the vocal line. The score ends with a double bar line.



2

The Sentiments tickled the ear of each God,
 Apollo he wink'd to the Nine;
 And Venus gave Mars too a fly wanton Nod,
 When she drank to Wit, Women and Wine.

3

Old Jove shook his sides, and the Cup put around,
 While Juno for once look'd divine;
 These blessings says he, shall on earth now aloud,
 And the Toast is Wit, Women and Wine.

4

These are Joys worthy Gods, which to mortals are given,
 Says Momus who will not repine,
 For what's worth our notice pray tell me in heaven,
 If Men have Wit, Women and Wine.

5

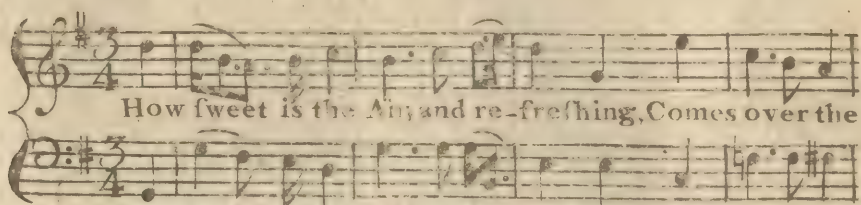
This Joke you'll repent I'll lay fifty to seven,
 Such attractions no pow'r can decline;
 Old Jove by yourself you'll soon keep house in heaven,
 For we'll follow Wit, Women and Wine.

6

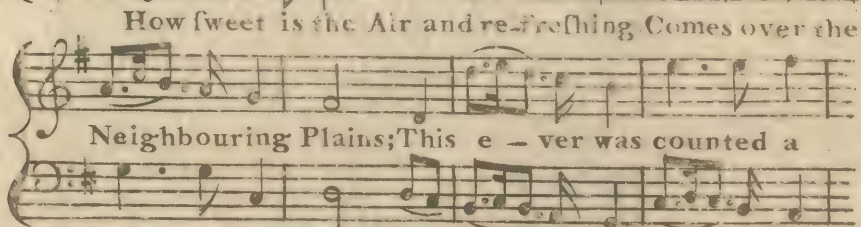
Thou'rt right says old Jove, let us hence to the earth,
 Men and Gods think variety fine;
 Who'd stay in the Clouds, when nature and mirth,
 Are below with Wit, Women and Wine.

S O N G

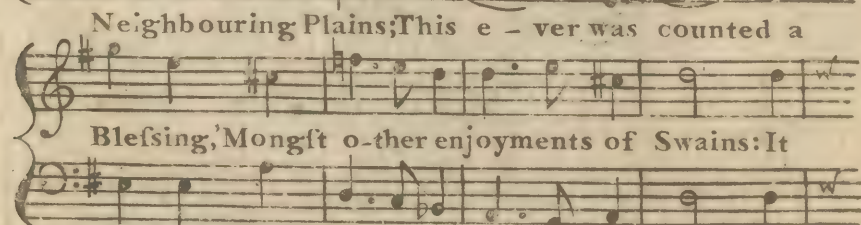
For two Voices Set by Henry Purcell



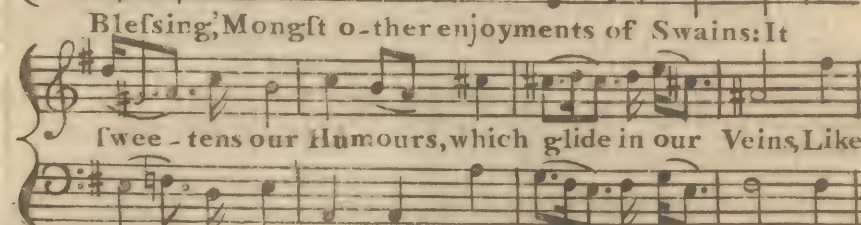
How sweet is the Air and re-freshing, Comes over the



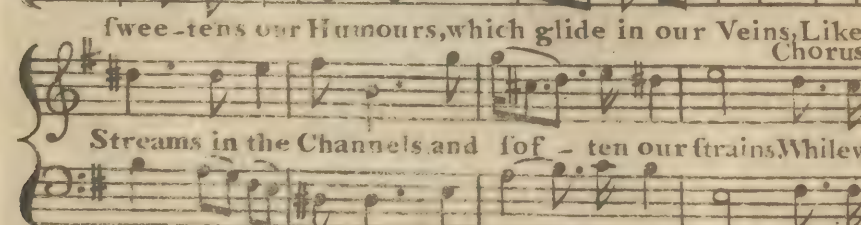
How sweet is the Air and re-freshing Comes over the



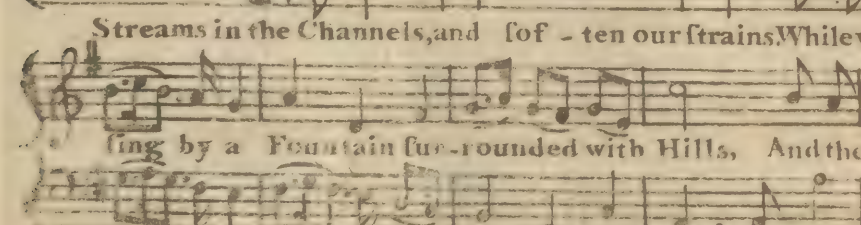
Neighbouring Plains; This e - ver was counted a



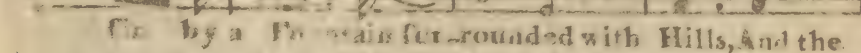
Neighbouring Plains; This e - ver was counted a



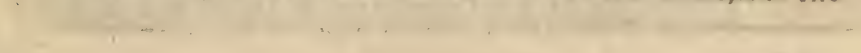
Blessing, Mongst o - ther enjoyments of Swains: It



Blessing, Mongst o - ther enjoyments of Swains: It



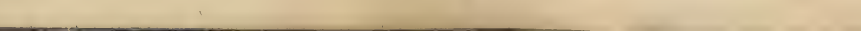
swee - tens our Humours, which glide in our Veins, Like



swee - tens our Humours, which glide in our Veins, Like



Streams in the Channels and sof - ten our strains. While we

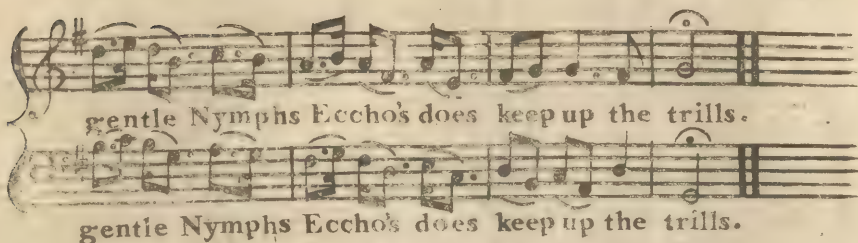


Streams in the Channels, and sof - ten our strains. While we



ing by a Fountain fur - rounded with Hills, And the

ing by a Fountain fur - rounded with Hills, And the



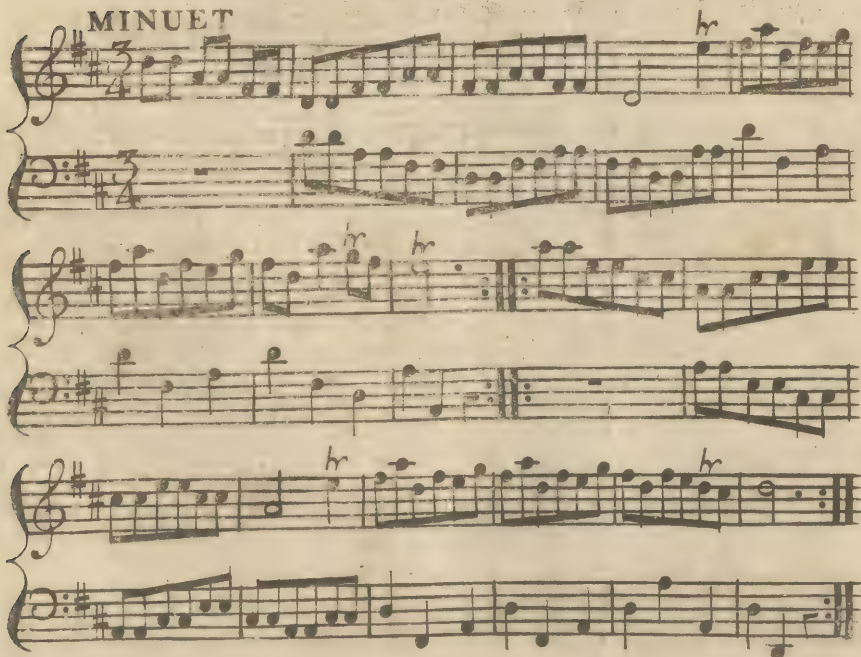
2

Sometimes in a Grove as delighting,
 We sit by our Sweetings in Bow'rs;
 Fine Roundelays to 'em reciting,
 Whilst making us Garlands of Flow'rs:
 As loving as Turtles we pass the soft Hours,
 No Shepherd is fullen, nor Shepherdess low'rs.
 Cho: Whilst we sing, &c.

3

Then Laura, leave off your despising,
 Those freedoms the Village allows;
 Town-Gallants with finest devising,
 Can't make you so happy a Spouse:
 Like Shoots in the Spring our passion still grows,
 Our Flocks are not blither, which wantonly browse.
 Cho: Whilst we sing, &c.

MINUET



THE INCONSTANT

Sung by M^r Phillips, at Marybone Gardens, Set by D^r Arne.

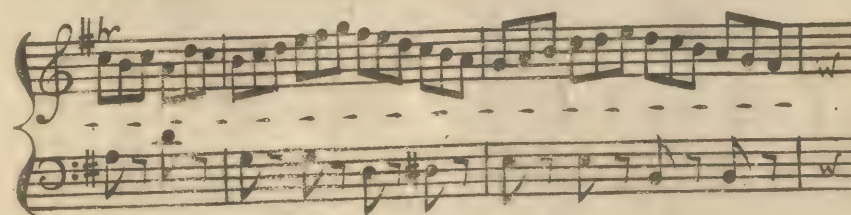
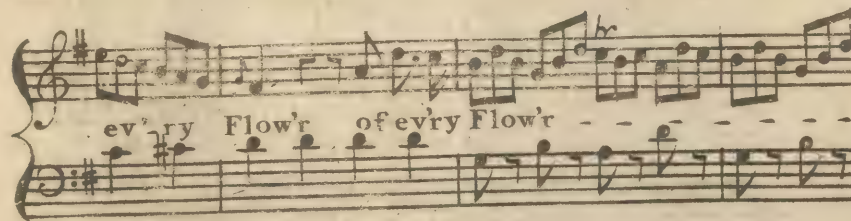
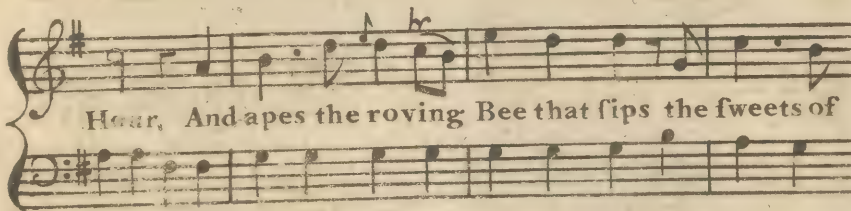
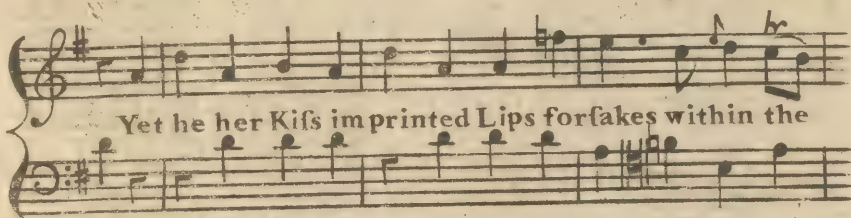
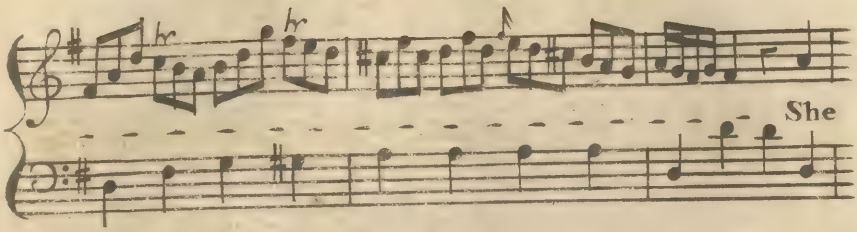
Andante

Young Damon with fe - ducing Art, His deathless

Passion pleads, Bids Sylyia take his constant Heart She

loves She loves She loves and he succeeds

She loves and he suc - ceeds She loves



And apes the roving Bee that
sips the sweets of ev'ry Flow'r the sweets of ev'ry
Flow'r.

2

Now Objects now attract his Eyes,
Subdu'd by other Charms;
While hapless Silvia vainly tries,
To lure him to her Arms;
Of this ye blooming Fair be sure,
If Virtue once give way;
The Heart you think you hold secure,
No longer owns your sway.

A REQUIEM

To be Sung at Interment of the Dead

Largo

By M^r Harington

I heard a Voice a Voice from Heav'n say-ing
I heard a Voice a Voice from Heav'n
I heard a Voice a Voice from Heav'n say-ing

Cannon in 4.th and 8.th

181

saying write write Blessed are the Dead which die in the

saying write write Blessed are the Dead which

saying write write

Lord which die in the Lord in the Lord for they rest

die in the Lord which die in the Lord in the Lord for

Blessed are the Dead which die in the Lord which die in the

from their La - bour Blessed are the Dead

they rest from their Labour Blessed

Lord in the Lord for they rest from their La -

which die in the Lord in the Lord A - - men.

are the Dead which die in the Lord A - - men.

bour they rest A - - men.

THE SANDMAN

A CANTATA The Words by M^r. Hawkins, Set by
M^r. Thomas Smart, For the Musical Magazines.

Recit.

I am a poor Lad and mean's my calling, From morn till

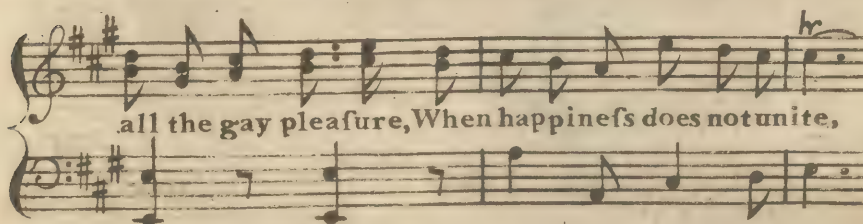
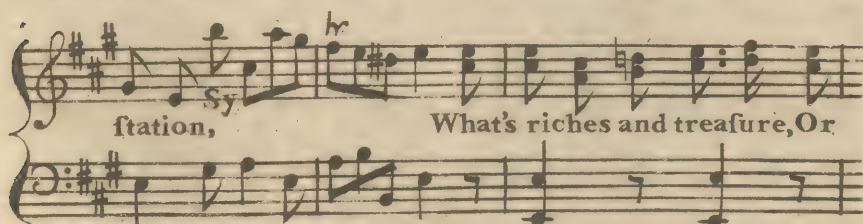
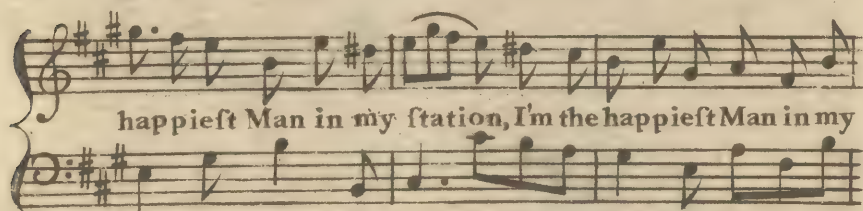
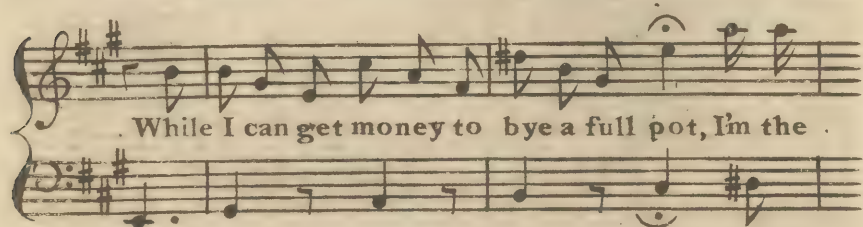
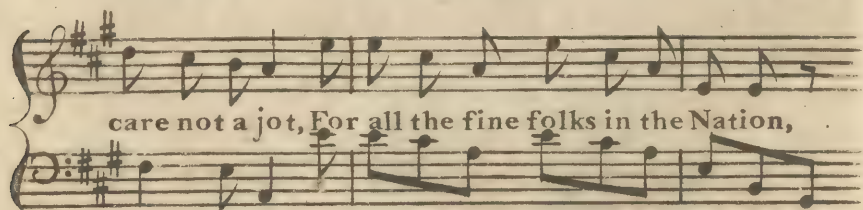
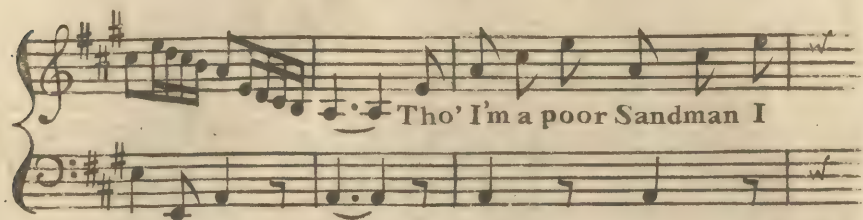
night I am a balling; Thro' Streets thro' Lanes & Squares I

pass, My treasure all on one poor Ass, My constant

theme where e'er I go, Is Maids do you want

sand? sand hoe!

Adagio AIR Allegro



- 'Tis nought but a juggle, A mere hubble bubble, Of

pain and perplexity quite. Of pain & perplexity

quite.

Now my Song's done a tale I'll tell, Which sure will

please you all full well One day as passing thro' the

Street I black eyed Susan chanc'd to meet, Ah,

dearest Sam! to me she cry'd, When shall I be thy own true

bride, Faith Sue quoth I, I rather tarry! For hang me

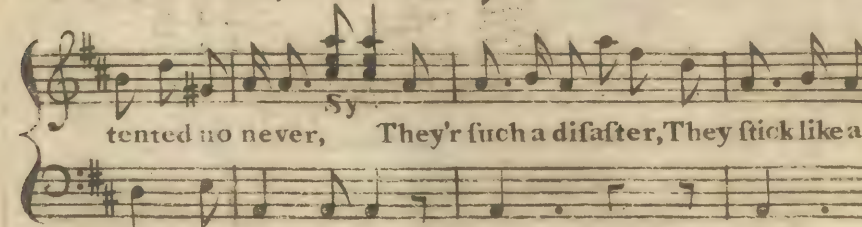
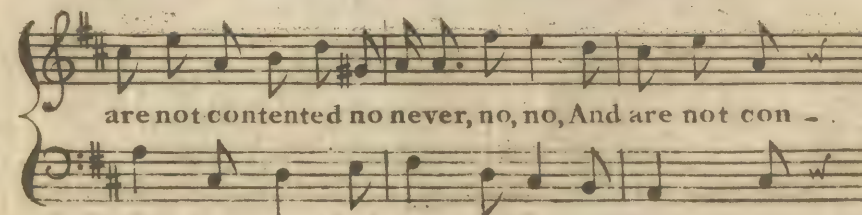
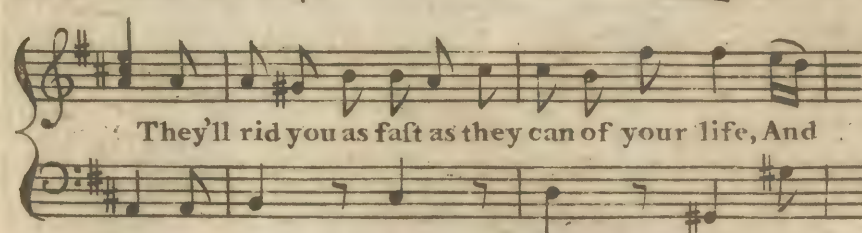
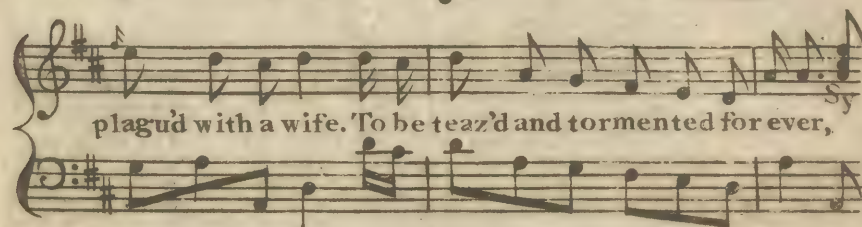
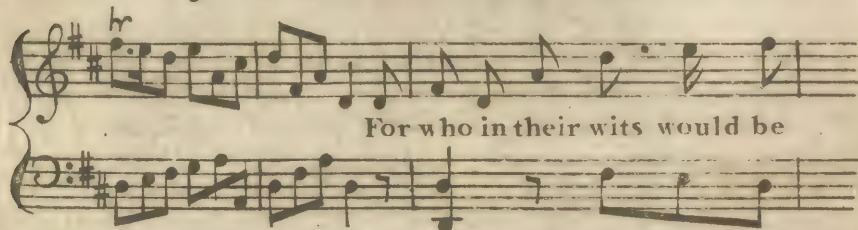
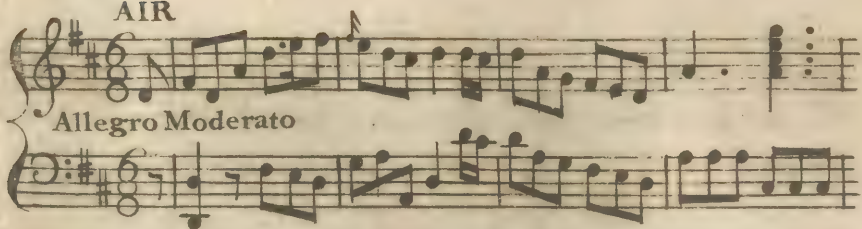
if I think to marry, She call'd me then ungrateful

wretch, And said the Devil would me fetch, But for all

this I did not care, I drove away and left her there.

AIR

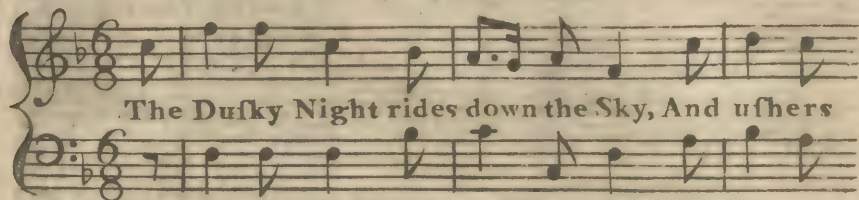
Allegro Moderato



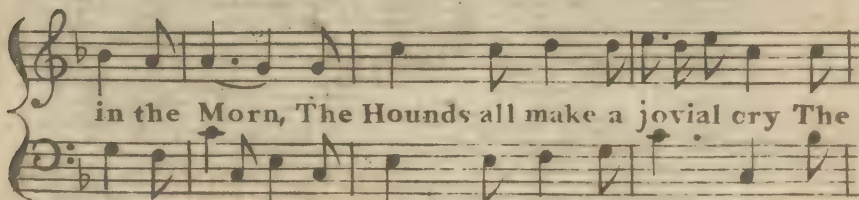
plaister, That's fasten'd upon a mans back, And what is still
 worse Ah! that is the curse They have such a confounded
 clack, clack, clack, clack, oh! lack, oh! lack, They have such a
 confounded clack. Then since this is the case of haveing a
 wife, Let me ever ye Gods live a fingle life live a fingle
 life live a fingle life

THE DUSKY NIGHT

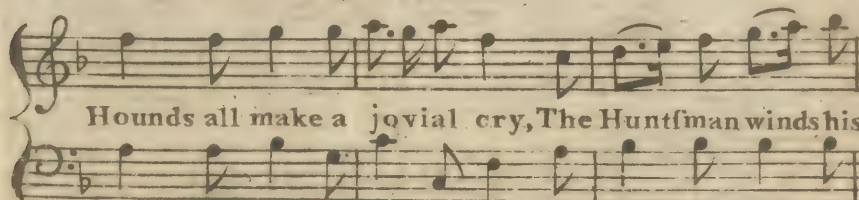
A Favourite Hunting Song



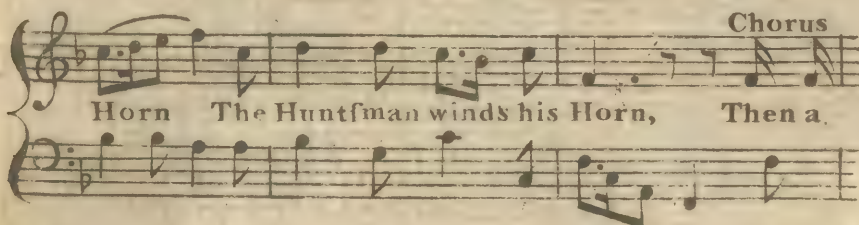
The Dusky Night rides down the Sky, And ushers



in the Morn, The Hounds all make a jovial cry The

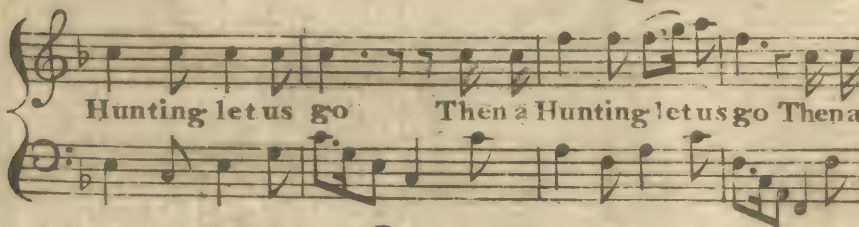


Hounds all make a jovial cry, The Huntsman winds his

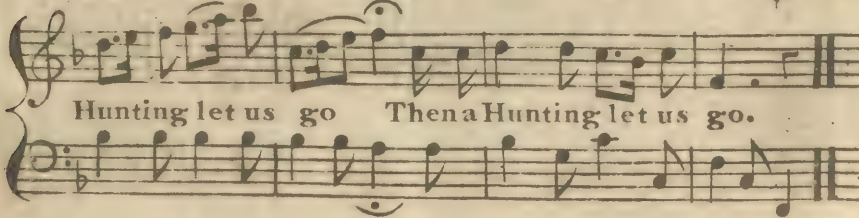


Chorus

Horn The Huntsman winds his Horn, Then a



Hunting let us go Then a Hunting let us go Then a



Hunting let us go Then a Hunting let us go.

2

The Wife around her Husband throws,
 Her Arms to make him stay,
 My Dear it hails it rains it blows,
 You cannot Hunt to day.
 But a Hunting we will go &c.

3

Th'uncavern'd Fox like lightning flies,
 His cunnings all awake,
 To gain the race he eager tries,
 His forfeit Life the stake.
 When a Hunting we do go &c.

4

Arousd e'en Echo Huntress turns,
 And madly shouts her joy,
 The Sportsman's breast enraptur'd burns,
 The Chace can never cloy.
 Then a Hunting we will go &c.

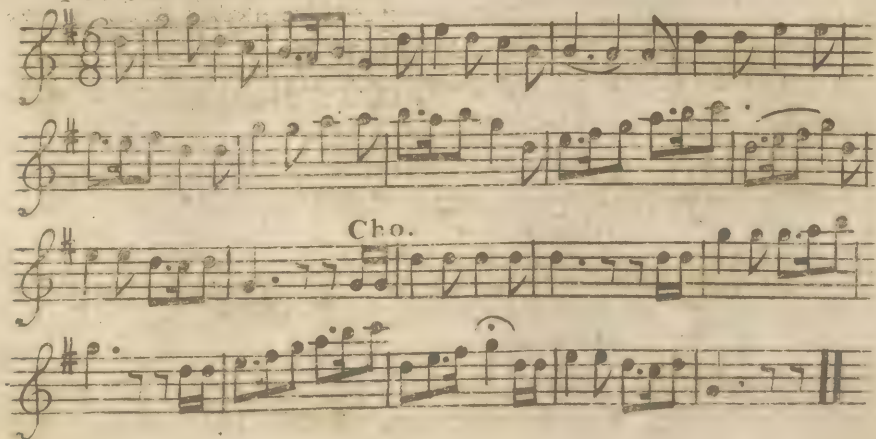
5

Despairing mark he seeks the Tide,
 His art must now prevail,
 Hark! shouts the Miscreants death betide,
 His speed his cunning fail.
 When a Hunting we do go &c.

6

For lo! his strength to faintness owns,
 The Hounds arrest his flight,
 Then Hungry homewards we return,
 To feast away the Night.
 Then a Drinking we will go &c.

For the German Flute



S O N G

Set by M^r Thomas Smart, for the Musical Magazine

Affettuoso

To

swift did once the hours fly, No Swain was e'er so

blest, with lovely Delia seated nigh, To

have my flame confess'd

The Beautious Maid at-tentive sat, Ap-

prov'd my Love sin_cere, I pres'd her Lips in anirous

chat, Nor thought a change so near.

2

She lisning to anothers tale,
 Forgot her vows to me,
 Young Cupid strive now to prevail,
 And wound her as a Bee,
 Thy shaft his sting thy venom love,
 Reclaim her if thou can,
 Hum fondness like the cooing Dove,
 Then wisper I'm the Man.

For the German Flute

Sy

So

Sy

So

Sy

So

O S L E E P

In the Oratorio of Semele, Set by M^r Handel.

Largo

Sleep why dost thou leave me why dost thou
leave me why thy Visionary joys remove
O Sleep O Sleep O Sleep again deceive
me O Sleep again deceive me to my Arms Re.

store my wandering Love my wan

dring Love Restore my wandering

Love, again deceive me, O Sleep to my Arms to my

Arms restore my wandering Love.

For the German Flute

An Alphabetical INDEX to VOLUME I.

A

As tother Day milking I sat in the Vale	—	—	—	2
Away let nought to love displeasing	—	—	—	30
Aurora beams bright	—	—	—	58
Attend thou power of soft repose	—	—	—	98
All fortunes blessings disappear	—	—	—	134
Ah! pretty tuneful fluttring thing	—	—	—	158
A few days ago in the days of my Grannam	—	—	—	164

B

Beneath a shade by wandle streams	—	—	—	16
Boam,boam, A Catch for 5 Voices	—	—	—	77
Busy Rhetor hence away	—	—	—	108

C

Charles Street Balk, A Country Dance	—	—	—	32
Come sing round my favourite Tree	—	—	—	46
Cælia cease to flight my passion	—	—	—	78
Canst thou Rosetta doubt	—	—	—	100
Come rouse from your trances	—	—	—	130
Cælia by those smiling graces	—	—	—	149

D

Divertimento I by M ^r Taylor	—	—	—	62
Dear Youth my fond heart	—	—	—	118
Divertimento by M ^r Smart	—	—	—	122
Duet	—	—	—	76
Duet	—	—	—	121
Divertimento II by M ^r Taylor	—	—	—	162
Duet	—	—	—	173

F

From Papho's Isle to raise recruits I come	—	—	—	13
From Chelmers Banks	—	—	—	44
Farewell sorrow A Glee	—	—	—	94
Far in the distant East	—	—	—	137
Fill the Bowl with flowing measure A Glee	—	—	—	150

G

Guardian Angels	—	—	—	18
-----------------	---	---	---	----

God save the King A Canon — — — — 129

H

Hornpipe — — — — — 1

Hither ye wanton powers resort — — — — 72

Heres a health to all them A Canon — — — — 129

How happily past the sweet Moments — — — — 134

How sweet is the Air — — — — — 176

I

I own that young Thyrfis — — — — — 56

In amorous mood — — — — — 106

I'll sing of heroes and of Kings — — — — — 146

I heard a Voice from Heav'n A Requiem — — — — 180

I am a poor Lad A Cantata — — — — — 182

L

Let lovers who boast — — — — — 38

Loves a dream of mighty pleasure — — — — — 84

Let older Bards — — — — — 140

M

My Jeany and I have toild — — — — — 4

March by M^r Smart — — — — — 89

Ditto for the 15 Regiment — — — — — 145

Minuet by Martini — — — — — 20

Ditto Capt. Collins's — — — — — 40

Ditto Percival Beaumont's — — — — — 41

Ditto Miss Taylor's — — — — — 55

Ditto Lady Harts — — — — — 75

Ditto by M^r Smart — — — — — 80

Ditto — — — — — 160

Ditto — — — — — 163

Ditto — — — — — 177

O

O Lord our Governor Anthem — — — — — 8

Old Highland Laddie with Variations — — — — — 22

O Sleep why dost thou leave me — — — — — 192

R

Ronduo — — — — — 110

S

Since Nature mankind	—	—	—	—	53
Soft fancy thou truant to me	—	—	—	—	82
Sing unto the Lord, Anthem	—	—	—	—	86
Sylvia bright Nymph	—	—	—	—	114
Sir you are a Comieal fellow A Catch	—	—	—	—	117
Sweet are the flowers A Glee	—	—	—	—	120

T

Try me O God, Anthem	—	—	—	—	33
The found Voice of Chanticleer	—	—	—	—	42
The tuneful Lute which Myra strung	—	—	—	—	68
To be jovial and gay A Glee	—	—	—	—	71
Tho' Prudence may press me	—	—	—	—	74
The jolly Bowl does glad my soul	—	—	—	—	161
The Dusky night	—	—	—	—	188
To swift did once the hours fly	—	—	—	—	190

U

Underneath this ground An Epitaph Canon	—	—	—	—	77
---	---	---	---	---	----

W

Watry Vapours weep no more	—	—	—	—	48
With my Jug in one hand A Glee	—	—	—	—	50
When first thy soft Lips	—	—	—	—	60
What state of life can be so blest	—	—	—	—	102
Why that sadness on thy Brow	—	—	—	—	104
When Jove was resolv'd	—	—	—	—	174

Y

Ye fanning breezes gently blow	—	—	—	—	7
Young Colin oft with pleasing skill	—	—	—	—	0
Ye fools who thirst only for honour	—	—	—	—	113
Young Jockey is the blightest Swain	—	—	—	—	162
Young Jockey fought my heart to win	—	—	—	—	142
Young Damon with seducing Art	—	—	—	—	178

